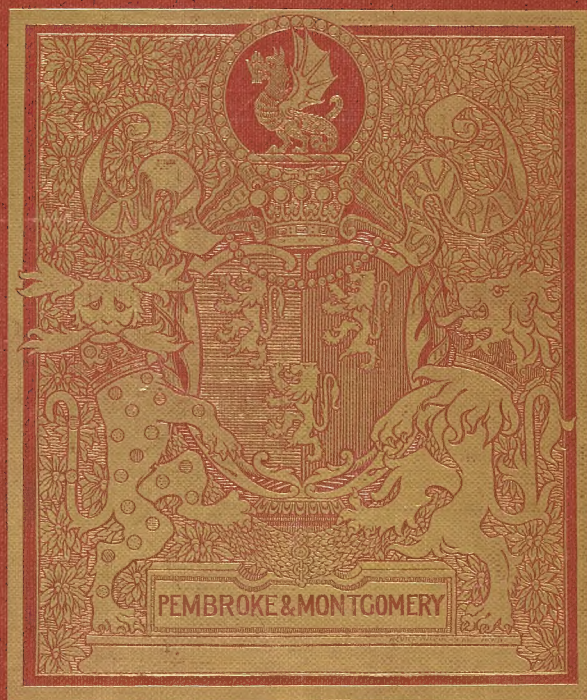


WILTON HOUSE PICTURES



WILTON HOUSE
PICTURES

VOL. II



WILTON HOUSE PICTURES

Containing

A Full and Complete Catalogue and Description of the Three Hundred and Twenty Paintings which are now in the Possession of the Earl of Pembroke and Montgomery at his House at Wilton in the County of Wiltshire: Illustrated by Seventy-Two Reproductions in Photogravure of the most celebrated Pieces

Together with

AN INTRODUCTION BY SIDNEY

EARL OF PEMBROKE AND MONTGOMERY

A HISTORY OF WILTON HOUSE

AND OTHER MATTERS

BY

NEVILLE R. WILKINSON

Captain in His Majesty's Coldstream Regiment of Foot Guards

οὐ πάντ' ἂν εὖροις οἷα τοῖς πολλοῖς δοκεῖ



LONDON: PRINTED AT THE CHISWICK PRESS
MCMVII



APHAEL, SCHOOL OF.

67. MADONNA AND CHILD.

FLEMISH COPY AFTER RAPHAEL (?).

11½ in. H. 9 in. W. Panel.

Corner Room.

The Madonna, seen to her knees, is seated, turned towards her right; the holy Child sits, undraped except for a vest, on a white cushion on her knees; His legs are crossed and He looks up to her and offers her a pink. In the background, behind the Virgin's head, hangs a short green curtain, and in the opposite corner is a small window, the open shutter of which is visible. On the border of the Virgin's tunic are the words, in gold: RAPHAELLO VRBINAS MDVIII.

This little picture seems to be a copy or adaptation by a Flemish artist of Raphael's "Madonna with the Rose," of which an etching in reverse by Jean Morin exists.¹ His plate, however, lacks the inscription which is on the Wilton panel. The composition was a favourite one of Raphael, but there does not seem to be any known picture which corresponds in detail; the Cowper Madonna is similar in some respects, and the "Madone à l'Œillet" also corresponds in the main. Passavant, after describing the composition and known copies of the "Madone à l'Œillet," the original of which appears to have been lost, continues: "Il existe encore une composition analogue, où la Vierge, tournée à droite, tient quelques fleurs dans la main gauche. Mais l'enfant Jésus, qui est également assis sur les genoux de sa mère, a les jambes croisées, et, au lieu de vouloir prendre l'œillet, comme dans les tableaux mentionnés ci-dessus, il présente une rose à sa mère. Pour fond, une chambre sans la vue du paysage. Un

¹ Ruland, *Catalogue of the Raphael Collection at Windsor Castle*, No. 849. In this print the Child holds a rose and the Virgin a pink and some smaller flowers. In another engraving by J. Boulanger, the Virgin holds a large bunch of pinks and the Child has two pinks in His hand.

petit tableau de la galerie Pembroke, à Wilton House, nous offre la même composition que la Madone à la Rose, avec cette variante, que la Vierge tient un œillet au lieu de quelques fleurs. La bordure du vêtement de la vierge, sur la poitrine, a cette inscription: 'RAPHAELLO VRBINAS MDVIII.' Ce tableau, qui est tout repeint, ne trahit aucunement la main de Raphaël. Le peintre s'est seulement servi du motif de la Vierge à l'Œillet."¹

Although no doubt some portions of the figures have been retouched, enough remains of them and the background to suggest the probability of a Flemish origin for this interesting little painting; the treatment of the shutter and curtain being particularly suggestive of that school.

Gambarini's description is as follows: "Raphael Urbino: the Virgin with Christ in her lap taking a flower out of her hand. His flesh is so tenderly painted that one might dent it with one's finger; this picture was graved by Morien [*sic*]; the painter's name appears as embroidery on the top of the Stomacher." This account is interesting as showing that as early as the beginning of the eighteenth century Jean Morin, who died in 1666, was believed to have executed his plate (which is undated) from the Wilton picture.

REGGIO DA. See FERRARI.



EMBRANDT HERMENSZ VAN RIJN.

1606-1669.

DUTCH SCHOOL.

BORN at Leyden, the son of prosperous parents, Rembrandt studied for three years under Jacob van Swanenburch, and also for a short time with Pieter Lastman at Amsterdam. From 1623 to 1630 he worked in Leyden, and then at the age of twenty-two settled in Amsterdam, where he married, four years later, his first wife, Saskia Uilenburg, a well-born lady of means. Here his reputation gathered round him a numerous body of scholars, among them Gerard Dou, Bol, Flinck, Backer, De Wedt, De Poorter, Victors, Eeckhout, Philip Koninck, La Vecq, Ovens, Paudiss, Verdoel, Heerschop, Drost, Karel Fabritius, Hoogstraten, Maes, Renesse, Dullaert, Willemans, Mayr, Wulfhagen, G. Ulenburg, and Aart de Gelder. In spite of his success Rembrandt incurred considerable debts, and in July, 1656, was declared insolvent. In 1665 he married his second wife, Catharina van Wijck, Saskia having

¹ J. D. Passavant, *Raphael D'Urbino* (1860), vol. ii, pp. 63-4.



No. 83

PORTRAIT OF HIS MOTHER

REMBRANDT





died in 1642. It is generally supposed that the financial embarrassments which embittered the latter part of his life were due to his passion for collecting works of art regardless of their cost. His misfortunes, however, did not interfere with the production of his works but rather stimulated him to greater exertions. Unable to make headway against his difficulties, he died in great poverty in Amsterdam, and was buried in the Westerkirke.

83. PORTRAIT OF HIS MOTHER.

REMBRANDT VAN RIJN.

30 in. H. 26 in. W. Canvas.

Colonnade Room.

Half length, seated, turning to her left, stooping over a large open book which lies on a table before her. She wears gold-rimmed glasses, and on her head a wide purple velvet hood, which falls on her shoulders behind. Brownish gown, showing the fastening of the pleated chemise at the throat. Dark gray underdress, light gray background. Rather less than life-size.

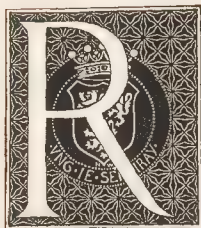
Below, to the spectator's left, is the signature, "Rembrant P." which is noticeable for the absence of the "d." I am very doubtful about the authenticity of this signature. Besides having many features in common with those to be found on other canvases at Wilton, the error in spelling and the substitution of the letter "p" for the "f" or "ft" usually found in genuine signatures, and the absence of a date all tend to suggest that this is the work of a later hand. There is, fortunately, no doubt as to the authenticity of the painting itself. Both Dr. Bode¹ and M. Emile Michel² are agreed that it was painted about 1629, just before the painter left his father's home at Leyden for Amsterdam. The latter points out that the portrait at Windsor Castle was painted about the same time, and that the colouring in both is gray and pale, but the handling is more skilful than in earlier examples, and the greenish blues and pale violets make up a delicate harmony. The treatment of the edges of the great volume is especially interesting, the lights being scraped out with the handle of the brush, a method of which Rembrandt frequently availed himself.

Neeltjen, daughter of a baker, Willem van Suytbrouck, and wife of Harmen van Rijn, frequently sat to her son; the Vienna Gallery and the Hermitage, St. Petersburg, possess portraits, while more than six of Rembrandt's etched plates were drawn from the same model.

The Wilton picture is mentioned by Gambarini as: "Rembrandt—an old woman reading with spectacles." It was therefore in the collection before 1730.

¹ Bode, *Rembrandt*, p. 381, No. 263.

² Emile Michel, *Rembrandt*, vol. i, p. 40. See also Dutuit, p. 47, No. 118, and Wurzbach, No. 233.



RENI, GUIDO.

1575-1642.

SCHOOL OF BOLOGNA.

BORN at Calvenzano near Bologna, Reni studied first under Denis Calvaert and afterwards with the Carracci. In 1596 he went to Rome and studied Raphael, under whose influence he painted the "Aurora" in the garden pavilion of the Palazzo Rospigliosi. He had three distinct manners. His first, in which the colour is used in a harsh, gaudy fashion, is illustrated by a small "Coronation of the Virgin" in the National Gallery. His second is borrowed from Caravaggio, vigorous and dark in the shadows.¹ The paintings of the third period are of a pale, silvery gray; in these insipid ideality exhibits itself more and more, and approaches a vapid generalization without character, an empty, ordinary kind of grace.² In the first half of the nineteenth century, Reni was one of the most popular masters, and large sums were given for his pictures in France and England. He died at Bologna.

86. CHARITY.

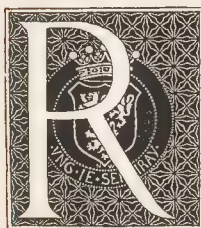
GUIDO RENI.

55 in. H. 42 in. W. Canvas.

Colonnade Room.

A female figure, three-quarter length, seated, two children entirely undraped on her knees, turning to a third who leans on her right shoulder.

This is apparently a genuine example of Reni, and is said by Gambarini to have belonged to Charles I and to have been sold during the Commonwealth.



REYNOLDS, SIR JOSHUA, P.R.A.

1723-1792.

ENGLISH SCHOOL.

BORN at Plympton-Earls in Devonshire, Reynolds was apprenticed to Thomas Hudson. After two years under this master his indentures were cancelled and he returned to his native county, where he practised portrait painting until 1744. From that year until 1749 he worked alternately in London and in the neighbourhood of Plymouth, where he made a home for his two sisters. Meeting Admiral Keppel at the house of the Earl of Mount-Edgumbe, Reynolds was invited to visit

¹ Bryan.² Kugler.

the Mediterranean in his ship, an invitation of which he gladly availed himself, and took the opportunity of visiting Rome, Florence, and Venice. Returning from abroad in 1752, he settled in London where he soon acquired a great reputation, and gathered round him a large circle of friends, among them being Dr. Johnson, Edmund Burke, Goldsmith, Garrick, and Hogarth.

On the foundation of the Royal Academy in 1768, Reynolds became its first President; the following year he was knighted, and for some years took an active part in organizing the Academy and its schools, delivering annually the famous "Discourses." In 1790 the partial failure of his eyesight compelled him to give up painting, and he died in London on the 23rd February, 1792, being buried in the crypt of St. Paul's.

105. CHARLES, SECOND DUKE OF MARLBOROUGH.

SIR JOSHUA REYNOLDS.

30 in. H. 26 in. W. Canvas.

Great Ante-Room.

Half length, looking to his right, in a red uniform with gold facings, engraved breastplate, black cravat, cocked hat under his arm, wearing the star and ribbon of the Garter.

This picture, which was probably bequeathed to Elizabeth, Countess of Pembroke, by her father, Charles, second Duke of Marlborough, was painted either in 1757 or 1758 at a time when Reynolds's popularity was at its height, and when his studio was besieged by sitters. It is therefore not surprising to find evidences of haste in the execution. There is no doubt, however, that it is the work of the master himself.¹

Charles Spencer, second son of Charles, third Earl of Sunderland by his second wife, Anne, second daughter of John, first Duke of Marlborough, was born in 1706. In 1729 he succeeded his brother Robert as fifth Earl of Sunderland, and on the decease in 1733, without heir, of the great Duke's eldest daughter, Henrietta, Countess Godolphin, who had succeeded by Act of Parliament to her father's honours, he became second Duke of Marlborough.

In 1738 he was gazetted Colonel of the 38th Foot, and commanded a Brigade of Foot Guards at the Battle of Dettingen in 1743. He was appointed Lord-Lieutenant and Custos-Rotulorum of the Counties of Oxford and Buckingham in 1738-9, and installed a Knight of the Garter 1741-2. In 1758 the Duke was appointed Commander-in-Chief of all the British forces intended to serve in Germany under Prince Ferdinand of Brunswick.

¹ In the list of Heirlooms of 1828, this portrait is entered as "John, Duke of Marlborough," which is manifestly incorrect.

WILTON HOUSE PICTURES

He married Elizabeth, daughter of Thomas, Lord Trevor, by whom he had George, his successor, with two other sons and two daughters; and died of fever at Munster in Westphalia on the 28th October, 1758.

This picture has been three times engraved in mezzotint.

1. Richard Houston, with the following inscription:

"J. Reynolds pinx 1758 R. Houston fecit"

"His Grace Charles Spencer Duke of Marlborough, Master General of the Ordnance, General in Chief of his Majestys Foot Forces, Knight of the Most Noble Order of the Garter, and one of his Majestys Most Hon^{le} Privy Council etc: Done from a picture in the possession of the R^t Hon the E of Pembroke,¹ to whom this plate is most humbly inscribed by his most dutiful and obedient servant Rich^d Houston." Size, 10 $\frac{1}{4}$ in. H. 9 in. W.

Houston was released from a long incarceration in a debtor's prison in 1760; it is probable therefore that the plate was scraped after that date.

2. S. W. Reynolds. 4 $\frac{1}{2}$ in. H. 3 $\frac{3}{4}$ in. W. For the large edition of the engravings of Sir Joshua Reynolds's works.

3. S. W. Reynolds. 1 $\frac{1}{2}$ in. H. 1 $\frac{1}{4}$ in. W. For the smaller edition of the same work.

154. GEORGE, THIRD DUKE OF MARLBOROUGH.

SIR JOSHUA REYNOLDS.

50 in. H. 40 in. W. Canvas.

Library.

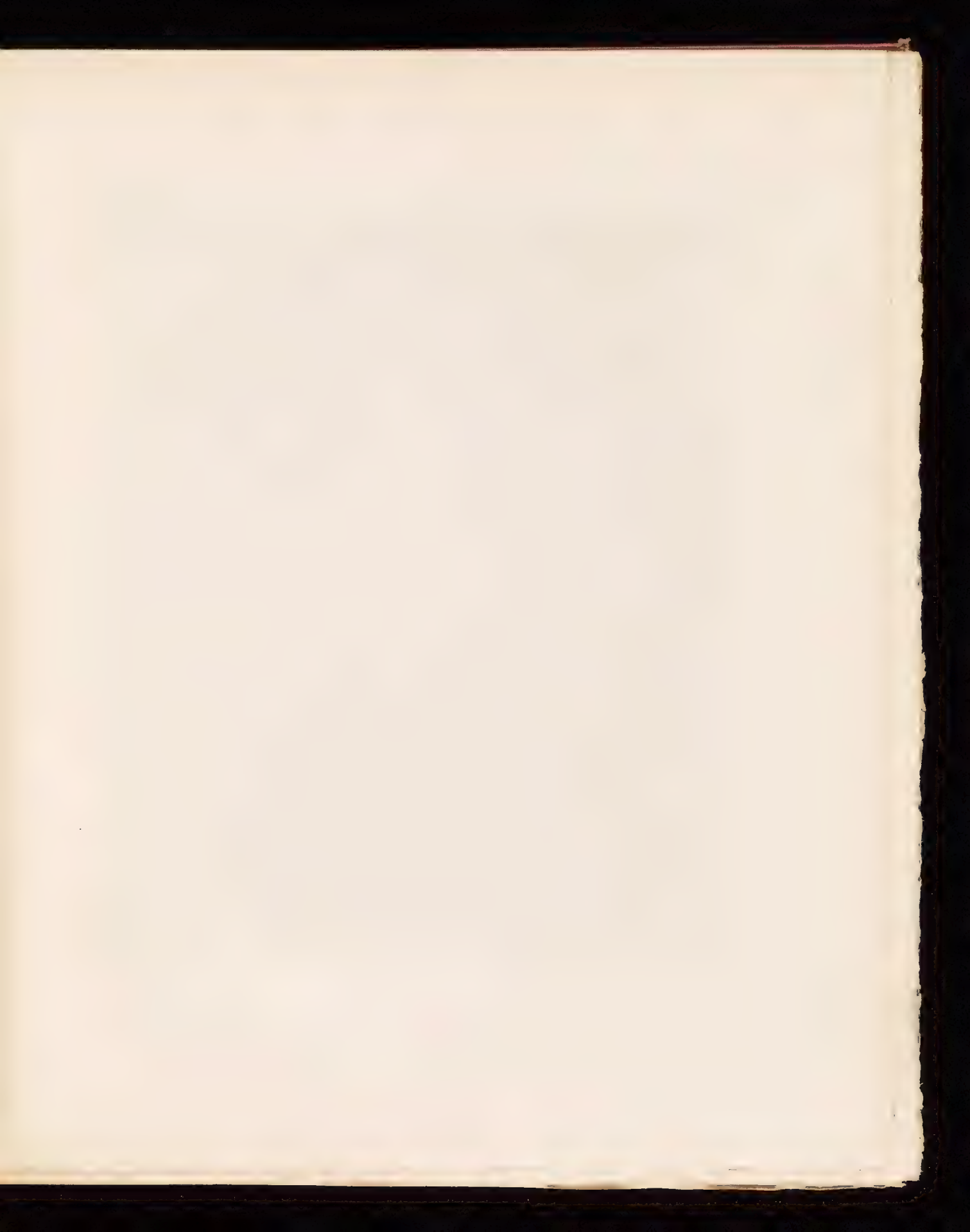
Three-quarter length standing, turned slightly to his right, leaning with left elbow on a pedestal; wearing a white satin dress, and with a crimson cloak draped round him.

This portrait, which is almost a replica of one in the possession of the Earl of Normanton, was no doubt a gift or legacy from George, Duke of Marlborough, to his sister Elizabeth, Countess of Pembroke.

In the Earl of Normanton's picture the dress is darker, and the left hand points more directly downwards. The mezzotint plate by S. W. Reynolds, published in 1823 (size, 9 in. H. 6 $\frac{1}{2}$ in. W.), was probably executed from it, and not from the Wilton picture.

George Spencer, third Duke of Marlborough, son of Charles, second Duke, was born 26th January, 1739. He was gazetted ensign in the Coldstream Regiment of

¹ Messrs. Graves and Cronin, p. 622, overlook the fact that at the time the mezzotint was executed the picture was in Lord Pembroke's possession, and therefore, seeing that the engraver died in 1775, it was not "probably bequeathed to his sister by George, third Duke of Marlborough," who died in 1817.



No. 154

GEORGE, THIRD DUKE OF MARLBOROUGH

REYNOLDS





Foot Guards 14th June, 1755, and obtained a captaincy in the 20th Foot on the 17th June, 1756. Two years later he retired from the army on succeeding to the title. In the Grenville ministry he obtained office as Lord Privy Seal, but he took little part in political affairs after his early years. He died in 1817.

The Duke married Lady Caroline Russell, only daughter by his second wife of John, fourth Duke of Bedford, by whom he had three sons and five daughters.

108. HENRY, TENTH EARL OF PEMBROKE.

SIR JOSHUA REYNOLDS, P.R.A.

50 in. H. 40 in. W. Canvas.

Great Ante-Room.

Three-quarter length turning to his right, wearing a scarlet uniform with blue facings. The right hand rests on the hilt of the sword, the left holds a cap. A battle scene in the distance.

Reynolds has in this portrait used the artificially darkened cloud to give prominence to the head which is so noticeable in his "Lord Heathfield"; he has been very successful in rendering the careless freedom of the sitter, tinged with sensuality, which made him such a strange mate for the refined, Madonna-like Elizabeth Spencer.

The Earl sat for this picture in January, 1762, just before the Hunter episode; it was not paid for until 15th April, 1763, when Sir Joshua received £126 for "Lord and Lady Pembroke": the Countess had given him sittings in 1761, but the picture was apparently unfinished as she sat again in 1764 (see No. 182).

Exhibited: British Institution, 1861 (No. 196). International, 1862 (No. 27). Guelph, 1891 (No. 132).

Henry Herbert, only son of Henry, ninth Earl of Pembroke, by his wife Mary Fitzwilliam, was born 3rd July, 1734. Succeeding his father as tenth Earl in 1751, he spent some years in travelling on the Continent; while at Hanover he waited on the King and was appointed (12th October, 1752) a cornet in the 1st or King's Regiment of Dragoon Guards, of which regiment his father had for a time been Colonel. Two years later he obtained his troop, and returning from his travels in 1755, he took his seat in the House of Peers on the meeting of parliament. He was constituted Lord Lieutenant and Custos Rotulorum of Wiltshire 6th April, 1756; and in November of that year was appointed a Lord of the Bed-Chamber to the Prince of Wales.¹

His promotion in the army continued apace: in September, 1756, he was transferred to the 1st Foot Guards (now Grenadier Guards), as Captain and Lieut.-Colonel, and on 8th May, 1758, became A.D.C. to George II. About 1759 he assisted Colonel

¹ Collins.

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George Augustus Elliott in the organization and discipline of the 15th Light Dragoons or Elliott's Light Horse, being transferred from the 1st Foot Guards as second in command, for even at that time he was considered an authority on the "Manège."

Within a year of its formation, Lord Pembroke took the regiment out to Germany, but on arrival was made Adjutant-General of the British contingent of the army. He commanded the Cavalry Brigade in the operations under the Marquis of Granby until, on promotion, he returned to England and resumed his duties at Court. He attained the rank of Major-General on the 10th March, 1761, at the early age of twenty-six.¹

It was no doubt at this time that the three pictures by Morier, now in the Billiard Room, were painted, for one of them, as has been pointed out (see MORIER), contains the portrait of Miss Hunter with whom the youthful Major-General eloped in February of the following year. Lord Pembroke's treatise on the handling and treatment of horses, entitled "Military Equitation, or a Method of Breaking Horses and Teaching Soldiers to Ride,"² was first published in 1761, further editions appearing in 1763, 1778, and 1793.

An account of the Earl's astonishing elopement with Miss Hunter is given in the following letters written by Horace Walpole.

FROM HORACE WALPOLE TO SIR HORACE MANN.

"Arlington Street, Feb. 25th, 1762.

"I almost wish to stop here, and not relate the cruel story I am going to tell you: for though you are no ways interested for any of the persons concerned, your tender nature will feel for some of them, and be shocked for all. Lord Pembroke—Earl, Lord of the Bed-chamber, Major General, possessed of ten thousand pounds a year, master of Wilton, husband of one of the most beautiful creatures in England, father of an only son, and himself but eight-and-twenty to enjoy this assemblage of good fortune—is gone off with Miss Hunter, daughter to one of the Lords of the Admiralty, a handsome girl with a fine person, but silly and in no degree as lovely as his own wife, who has the face of a Madonna, and with all the modesty of that idea, is doatingly fond of him. He left letters resigning all his employments, and one to witness to the virtue of Lady Pembroke, whom he says he has long tried in vain to make hate and dislike him. It is not yet known whither the guilty couple have bent their course; but you may imagine the distress of the Earl's family, and the resentment of the House of Marlborough, who doat on their sister."

¹ Maj. R. Holden, *Journal R.U.S.I.*, vol. xl, No. 217.

² Copies of this work illustrated with many outline engravings, the original copperplates of which are at Wilton, may frequently be met with.



No. 108

HENRY, TENTH EARL OF PEMBROKE

REYNOLDS





From HORACE WALPOLE to GEORGE MONTAGU.

"Arlington St., *Feb. 25th*, 1762.

"No news yet of the runaways [Earl of Pembroke and Kitty Hunter], but all that comes out antecedent to the escape is more and more extraordinary and absurd. The day of the elopement he had invited his wife's family and other folk to dinner with her, but said he must himself dine at a tavern; but he dined privately in his own dressing-room, put on a sailor's habit and black wig, that he had brought home with him in a bundle, and threatened the servants that he would murder them if they mentioned it to his wife. He left a letter for her, which the Duke of Marlborough was afraid to deliver her and opened. It desired she would not write to him as it would make him completely mad. He desires the King would preserve his rank of Major-General, as some time or other he may serve again."

From HORACE WALPOLE to SIR HORACE MANN.

"Arlington Street, *March 22nd*, 1762.

"Lord Pembroke is quite forgotten. He and his nymph [Miss Hunter] were brought back by a privateer, who had obligations to her father, but the father desired no such recovery, and they are again gone in quest of adventures. The Earl was so kind as to invite his wife to accompany them; and she, who is all gentleness and tenderness, was with difficulty withheld from acting as mad a part from goodness as he had done from guilt and folly."

From HORACE WALPOLE to SIR HORACE MANN.

"Arlington St., *April 13th*, 1762.

"It was very true that Miss Hunter was brought back by a privateer, but her father desired that she might be released: so they sailed again. Don't compassionate Lord Pembroke, he is a worthless young fellow. He does nothing but write tender and mournful letters to his charming wife, which distress her and are intended to draw money from her. He is forgotten here, which is the best thing can happen to him."

From HORACE WALPOLE to SIR ROBERT MANN.

"Arlington St., *April 30th*, 1762.

"Poor Lady Pembroke has at last acted with spirit. Her Lord being ordered to the German army, wrote that he had a mind to come over first and ask her pardon. To the surprise of her family, and without their instigation, she sent him word that she was surprised he could think of showing himself in England: and for her part she never wished to see him, till he should have retrieved his character."

WILTON HOUSE PICTURES

FROM HORACE WALPOLE TO GEORGE MONTAGU, ESQ.

"Arlington Street, *March 29th*, 1763.

"Lord and Lady Pembroke are reconciled, and live again together. Mr. Hunter would have taken his daughter Kitty too, but upon condition that she would give back her settlement to Lord Pembroke and her child:¹ she replied nobly that she did not trouble herself about her fortune, and would willingly depend on her father: but for her child, she had nothing left to do but to take care of that, and would not part with it; so she keeps both, and I suppose will soon have her lover again, for my Lady Pembroke's beauty is not glutinous. T' other sister (Lady Bolingbroke) has been sitting to Reynolds, who by her husband's directions has made a speaking picture."²

Elizabeth Catharina³ Hunter was daughter of Thomas Orby Hunter; she married Captain Alured Clarke, who became Field Marshal, and died in 1832. Valentine Green executed a mezzotint from a portrait of her by E. F. Cabre (?), in which she is seated half length in profile, leaning on a table and turned to her left. Size of plate, 15½ in. H. 11½ in. W.

Another episode in the Earl's life is briefly alluded to by Walpole in a letter to Sir Horace Mann from Strawberry Hill, dated 6th November, 1769. "Lord Pembroke," he writes, "is not yet returned, though replaced in the King's Bedchamber. As he was turned out for running away with one young woman of fashion, I suppose he was restored for carrying off another."

In 1768 the Earl published a second book, entitled, "Instructions for the education of Cavalry," a book so highly thought of that it was in the same year translated into French and German. In 1770 he was advanced to the rank of Lieutenant-General, having, in 1764, been constituted Colonel of the 1st or Royal Dragoons, and afterwards of the Queen's Bays. He attained the rank of full General on 26th November, 1782.

In 1780 we find Lord Pembroke voting for the first time with the opposition; this conduct was soon followed by his removal from the office of Lord Lieutenant of Wilts, his dismissal being conveyed to him in the following letter from Lord Hillsborough.

¹ This child was the Colonel Montgomery who was afterwards shot in a duel with Captain Macnamara. The bond cancelling the original bond of £20,000, and promising an annuity of £800 per annum to Miss Hunter, £200 per annum to any children that might be born, together with a gift of £3,000 to each child on attaining the age of sixteen, is in the possession of Lord Pembroke.

² Horace Walpole, *Letters*, ed. 1857, vols. iii and iv.

³ T. Taylor, in his *Life of Reynolds* (p. 206), is mistaken in calling her Miss Charlotte Hunter.

"St. James, *Feb. 14th*, 1780.

"MY LORD,—I am much concerned that it falls to my lot to obey the King's commands, by acquainting your lordship that his Majesty has no further occasion for your services in the office of Lord Lieutenant and Custos Rotulorum of the County of Wilts: and your lordship will, I hope, believe me when I assure you that I should be glad of a more agreeable opportunity of expressing the respect, with which I have the honour to be, my lord, your lordship's most obedient humble servant.—HILLSBOROUGH."

To this the Earl replied:

"Privy Garden, *Feb. 14th*, 1780.

"MY LORD,—I had the honour to receive your lordship's letter to-day, in which your lordship signifies his Majesty's commands to you to let me know he had no farther occasion for my services in the offices of Lord Lieutenant and Custos Rotulorum of the County of Wilts. I am much obliged to you for the concern you are so good as to express upon the occasion. Your lordship will, I flatter myself, excuse me, if, conscious as I am of my never-failing duty, attachment and affection to his Majesty, I am under the necessity of imputing this mark of the King's displeasure to his ministers, on account of a vote I gave as a free man upon a public question. I have the honour to be, my lord, your lordship's most obedient and humble servant.—PEMBROKE."

This dismissal, coming so closely as it did upon that of the Marquis of Caermarthen, could not but excite notice both within doors and without, and the matter was taken up by Lord Shelburne as an object of parliamentary enquiry: his motion was "That Whereas the Right Hon. the Marquis of Caermarthen was dismissed from his office of Lord Lieutenant of the West Riding of Yorkshire on the morning of the 8th of February, when his opinion was known concerning a question that was to be agitated in this house on the evening of that day, and whereas the Right Hon. the Earl of Pembroke was likewise dismissed from the office of Lord Lieutenant of Wiltshire a few days after he had given his vote on the same question; therefore this house has reason to suspect that they were dismissed in consequence of the said votes; it is resolved, therefore, that an humble address be presented to his Majesty, beseeching him to be graciously pleased to inform the house whether he was advised, and by whom, to dismiss the said two noble lords for their conduct in parliament." The result of the vote on the motions was:

Contents 31. Proxies 8—39.

Non-contents 56. do. 36—92.

The motion on which the votes of the Earl and Marquis were given was "To appoint

a Committee consisting of Lords possessing neither place nor pension, to examine without delay into the Public Expenditure and the mode of accounting for the same." This motion was rejected by 101 to 55.¹

On 13th March, 1756, the Earl married Lady Elizabeth, second daughter of Charles Spencer, Duke of Marlborough, and by her had a stillborn child 9th June, 1758; a son, George Augustus who succeeded, born 10th September, 1759; and a daughter, Charlotte, born 15th July, 1773, died 21st April, 1784 in France (see HOARE, No. 291).

Henry, Earl of Pembroke, died on the 26th January, 1794.

PORTRAITS.

1. Full length, seated, with his son, Lord Herbert. By Sir Joshua Reynolds. At Wilton House, No. 156.
2. Three-quarter length, seated. School of Reynolds. At Wilton House, No. 221 (a sketch for No. 156).
3. On horseback with Lord Herbert. By David Morier. At Wilton House, No. 219.
4. On horseback with groom and dogs. By Robert Morier. At Wilton House, No. 220.
5. A replica of the Wilton picture (No. 107). The property of the Earl of Carnarvon.
6. Head only. The property of the Earl of Normanton, Somerley (No. 19). 24 in. H. 18½ in. W.
7. On horseback (in uniform), with view of Wilton House and the Palladian Bridge. Signed "F. Bardwell f. 1757." The property of Eden Dickson, Esq., Glemham Hall. 55½ in. H. 67 in. W.

ENGRAVINGS.

1. Mezzotint by John Dixon, after the picture by Sir Joshua Reynolds at Wilton House, No. 107. 18 in. H. 13 in. W.
2. Mezzotint by James Watson. A plate composed of two pictures by Sir Joshua Reynolds, both of which are at Wilton House, Nos. 107 and 110. (It includes Lady Pembroke and Lord Herbert.) Published 1776. 12½ in. H. 14 in. W.
3. Mezzotint by S. W. Reynolds. 5½ in. H. 4½ in. W.
4. Mezzotint by S. W. Reynolds. 8½ in. H. 6½ in. W.

¹ *Annual Register*, 1780.

No. 150

CAPTAIN THE HON. AUGUSTUS HERVEY, R.N.

REYNOLDS







No. 153

ELIZABETH SPENCER, COUNTESS OF PEMBROKE

REYNOLDS

150. CAPTAIN THE HON. AUGUSTUS HERVEY, R.N.

SIR JOSHUA REYNOLDS.

*30 in. H. 25 in. W. Canvas.**Library.*

Half length, oval in square. Full face, blue naval uniform, white and gold facings, coat buttoned up, white cravat and lace frills.

This picture is entered in Sir Joshua's ledger as having been "paid for April 5th 1763. Capt. Hervey given to Lord Pembroke £21."¹

Augustus John Hervey, son of John, Baron Hervey of Ickworth, and grandson of John, first Earl of Bristol, was born in 1724. He married privately on the 5th August, 1744, Elizabeth, daughter of Colonel Thomas Chudleigh, but was separated from her three years later.² He became a Post Captain in the Royal Navy in 1747, and served under Byng in the Mediterranean, Hawke in the Channel, and Keppel at Belleisle. From 1724 to 1775 he sat in Parliament as Member for Bury St. Edmunds; in the latter year he succeeded his brother George as third Earl of Bristol. He was Chief Secretary for Ireland (1766-7), and a Lord of the Admiralty (1775), becoming successively Admiral of the Blue, White, and Red. That he was a great personal friend of the Earl of Pembroke is evident from the Earl's letters preserved at Wilton. Lord Bristol died in 1779.

PORTRAITS.

1. Full length, standing on seashore in naval uniform. By T. Gainsborough, R.A. The property of the Marquess of Bristol, Ickworth. Exhibited Guelph Ex., 1891 (No. 165).

2. Three-quarter length, standing, left hand with plan of fortress resting on a cannon, sword in right hand. Squadron attacking a fortress in background. By Sir J. Reynolds. Engraved in mezzotint by E. Fisher. Plate, 14½ in. H. 10 in. W.

153. ELIZABETH SPENCER, COUNTESS OF PEMBROKE.

SIR JOSHUA REYNOLDS.

*70½ in. H. 94½ in. W. Canvas.**Library.*

Full length, seated in a gold and red chair by a spinet, a pug dog lying at her feet. She is turned towards her left and wears a white dress and pink sash, with a long

¹ Graves and Cronin.

² This Miss Chudleigh was maid-of-honour to Augusta, Princess of Wales. Three years after her marriage to Augustus Hervey, she concealed the birth and death of a son, and obtained a separation from her husband. She then carried on flirtations with George II and Evelyn Pierrepont, second Duke

pink cloak; on the spinet and over her knees is a blue drapery. In the background is a table on which is a work basket; a large stone vase stands on the floor beside a plain pilaster to her right, while a pink curtain hangs behind her.

This picture is not one of Reynolds's best productions; the empty space to the sitter's right seems to suggest that the canvas has been added to, in order to suit the size of the companion picture of the Earl. It is quite clear that Sir Joshua had no hand in the painting of the commonplace stone vase,¹ and one is led to suspect that, finding it was to be a pendant to the picture painted in 1767, he handed the canvas with the figure only completed to his assistant, Peter Toms.

Lady Pembroke sat for this portrait in 1772.

Exhibited, Grosvenor Gallery, Winter Ex., 1883-4.

Lady Elizabeth Spencer, second daughter of Charles, second Duke of Marlborough (see REYNOLDS, No. 104), was born in 1737. She married in March, 1756, Henry, tenth Earl of Pembroke, by whom she had a still-born child 9th June, 1758, and a son George Augustus, born 10th September, 1759, who succeeded. Her early married life was not happy, for her husband, according to his own account, tried to make her hate and dislike him, his efforts culminating in the elopement with Miss Hunter, of which an account is given under No. 107 (note). That she was a most beautiful woman is evident from the paintings which remain, but there is a vein of insipidity about her expression which may in some degree palliate the hot-blooded Earl's excesses.

Horace Walpole, in a letter to George Montagu in September 1761, describes her as "a picture of majestic modesty," and in a later one to Sir Horace Mann speaks of her having the "face of a Madonna." These qualifications were scarcely those to attract the dashing cavalry soldier whose entire interests were bound up in the breaking in and training of horses for war.

In January, 1783, Lady Pembroke was appointed one of the ladies of Her Majesty's Bed-Chamber in the room of the Countess of Hertford deceased; after her husband's death in 1794 she resided at Pembroke Lodge, Richmond, and at a house in Cavendish Square.

Painted by Reynolds in 1761, Lady Pembroke lived to sit to Sir George Hayter, who was born in 1792, the year Sir Joshua died. She died at Pembroke Lodge in April, 1831, at the great age of ninety-four, and was buried at Wilton.

of Kingston, and when threatened by her husband with divorce proceedings denied her marriage on oath, and married the Duke. After the Duke's death she was accused of bigamy by his nephew, and was found guilty: she withdrew to Calais, and her marriage to Hervey, who had since succeeded to the earldom of Bristol, was declared valid. The Countess died in Paris in 1788.

¹ This vase is somewhat similar to that which appears in Reynolds's picture of the Hon. Mrs. Bouverie and her child.



No. 157

HENRY, TENTH EARL OF PEMBROKE, AND LORD HERBERT

REYNOLDS

PORTRAITS.

1. By Sir Joshua Reynolds. Three-quarter length, seated with George, Lord Herbert. Wilton House, No. 182.
2. The same (except that she wears a lace veil over her head). Wilton House, No. 110.
3. The property of the Earl of Courtown.
4. By Hudson. The property of the Duke of Marlborough, Blenheim.
5. The property of the Earl of Normanton. *Somerley Catalogue*, No. 15 (Graves).
6. By Sir George Hayter. Formerly in the collection of Lord Churchill, Cornbury Park.

ENGRAVINGS.

1. Mezzotint. By J. Dixon after Sir Joshua Reynolds. Wilton House, No. 182. 21 in. H. 13 in. W. Published 1771.
2. Mezzotint. By James Watson after Sir Joshua Reynolds. A double plate including Nos. 110 and 107 of the Wilton House Collection combined in one group. 12½ in. H. 14 in. W. Published 1776.
3. Mezzotint. By C. Turner after George Hayter, Esq.; from the original painting in the collection of Lord Churchill at Cornbury Park. 14 in. H. 10 in. W.
4. By Bretherton. A small oval etched with the dry needle. (Bromley.)

157. HENRY, TENTH EARL OF PEMBROKE, AND LORD HERBERT.

SIR JOSHUA REYNOLDS.

70½ in. H. 94½ in. W. Canvas.

Library.

Full face, seated in the centre on a high-backed green chair, right elbow on a table covered with green cloth, his right hand holding a pen resting on his left hand which lies on some papers; an inkstand and pens on the table. By his left knee stands his son George, Lord Herbert (see OWEN), his left hand resting on the head of a gigantic dog, and his right hand in his pocket. The Earl is dressed in a red coat, with blue collar and gold facings, and a white waistcoat without buttons, the boy in a blue dress with white frills. In the foreground a saddle and whip and harness. Architectural background with green curtain and tassel to the sitter's right, landscape in distance.

The Earl sat for this picture in June, 1765, and again in January, 1767, and it was paid for between 5th June, 1757, and 7th April, 1770. "Lord Pembroke for himself, lady, etc., £200. Left unpaid, £36, and the two half-length frames £4. 6. each." Graves and Cronin add the following note: "The payment of £200 is probably

WILTON HOUSE PICTURES

for the group of himself with his son, and for the other portraits of the Countess and her son. The Countess in her boudoir is evidently not included here as it seems to have been painted as a companion picture in 1772."

The landscape background is unusual, and recalls the style usually found in portraits by Gainsborough; it is obvious that together with the other accessories it is the work of an assistant, possibly Francis Cotes.

A study or copy of the principal figure is also at Wilton (No. 221), which is attributed to Sir Joshua; it is, however, so poor in quality and feeble in execution that it is hard to believe that he had any hand in its production.

Exhibited: Grosvenor Gallery Winter Ex., 1883-4 (No. 159).

For an account of this Earl, see under No. 107.

Portraits and Engravings, see under No. 107.

184. ELIZABETH, COUNTESS OF PEMBROKE, AND LORD HERBERT.

SIR JOSHUA REYNOLDS.

50 in. H. 40 in. W. Canvas.

Lady Pembroke's Room.

Three-quarter length, seated, turned to her right; her right hand encircles her son George, Lord Herbert, and the other holds his hand; he faces the spectator and leans against his mother's knee holding a book in his right hand. The Countess wears a pink dress. Pillar and curtain in background.

This picture was purchased by George, Earl of Pembroke.

Lady Pembroke sat in March, 1761, and January, 1764, and the picture was paid for 15th April, 1763. "Lord and Lady Pembroke, £126," the portrait of Lord Pembroke referred to being No. 107.

For an account of Elizabeth, Countess of Pembroke, see No. 152.

For Portraits and Engravings, see No. 152.

199. FREDERICK, SECOND VISCOUNT BOLINGBROKE.

SIR JOSHUA REYNOLDS.

50 in. H. 40 in. W. Canvas.

Lady Pembroke's Room.

Three-quarter length, standing, turned to his right, looking towards the spectator: the left arm rests on the stump of a tree, his right hand hangs down, holding his hat. He wears a plum-coloured coat and waistcoat, white cravat and frill, and ruffles on his wrists.

The credit of the discovery of the identity of this picture must be given to Mr. Algernon Graves.



No 199

FREDERICK, SECOND VISCOUNT BOLINGBROKE

REYNOLDS





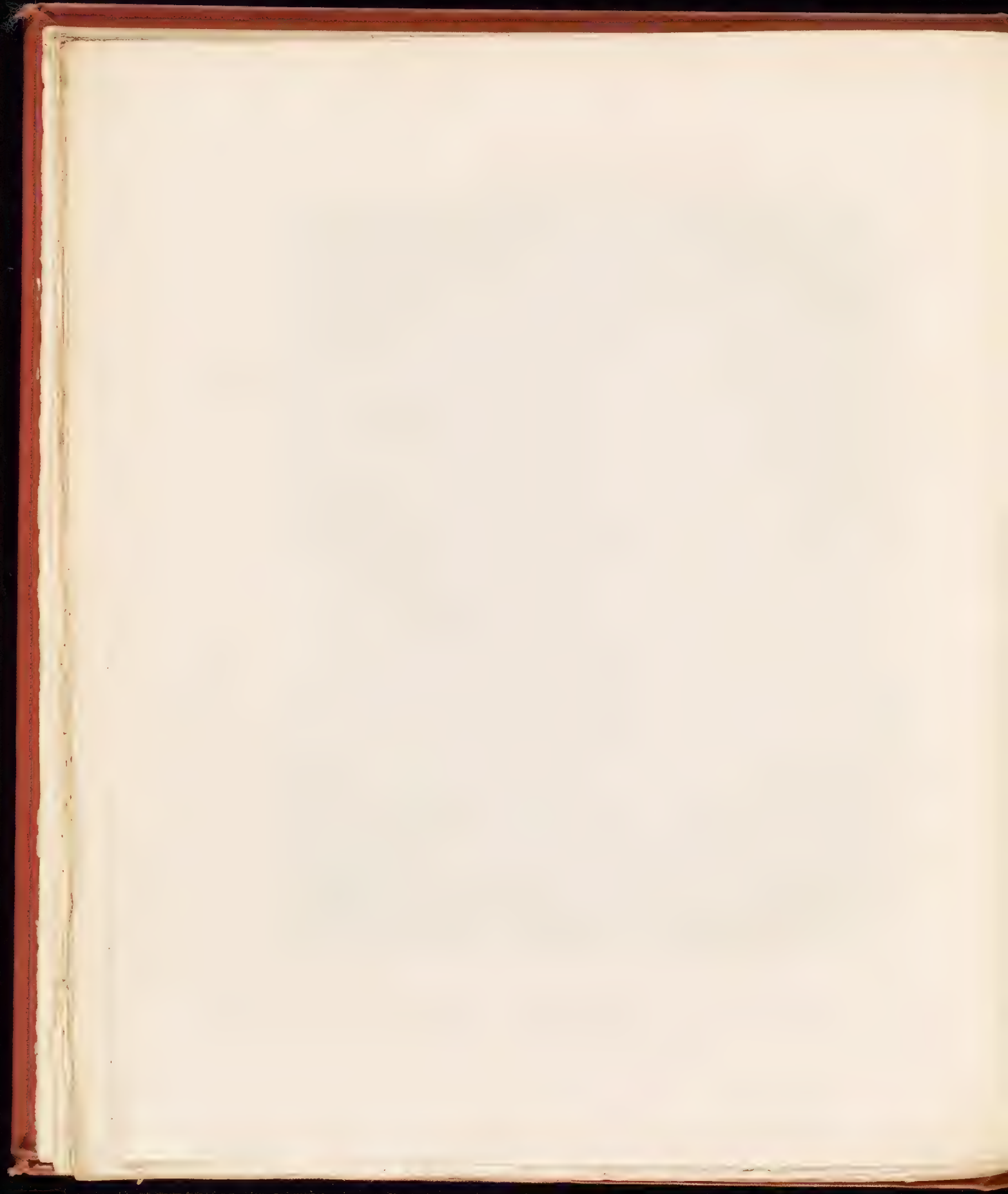




No. III

ELIZABETH, COUNTESS OF PEMBROKE, AND LORD HERBERT

REYNOLDS



Although somewhat darkened by age this is one of the finest examples of Sir Joshua in the Wilton Collection; it was painted about 1763, and the following entry in Sir Joshua's ledger, "D. of Marlborough for Lord Bolingbroke paid," is dated January, 1764. George, Duke of Marlborough, for whom the portrait was painted, no doubt bequeathed it to his sister Elizabeth, Countess of Pembroke. The latter, out of respect for her sister Lady Diana's memory, would not have been inclined to give the portrait of her divorced husband a prominent position, thus it was that it escaped notice.

Frederick St. John, son of John, second Viscount St. John, was born in 1734. He succeeded his father as third Viscount in 1748, and his uncle Henry as second Viscount Bolingbroke in 1751. On 9th September, 1757, he married Lady Diana Spencer (see Beauclerk), eldest daughter of Charles, second Duke of Marlborough. This marriage did not prove a happy one, and in 1768 was dissolved by Act of Parliament. In 1761 Lord Bolingbroke was one of the Lords of His Majesty's Bed-Chamber: he died on the 5th May, 1787.

By his marriage he had two sons and one daughter; the eldest son, George Richard, succeeding him as fourth Viscount St. John and third Viscount Bolingbroke.

III. ELIZABETH, COUNTESS OF PEMBROKE, AND LORD HERBERT.

SIR JOSHUA REYNOLDS.

50 in. H. 40 in. W. Canvas.

Great Ante-Room.

Three-quarter length, seated, turned to her right, in a pink dress with a white veil covering the head and tied under the chin; her right hand is encircling her son, and with the left she holds his hand. The child, facing the spectator, leans against his mother's knee and holds a book in his right hand.

This picture has been well described as one of the purest and sweetest that Sir Joshua ever painted. It is unfortunate that the great artist paid so little attention to the permanence of his pigments, for exposure to the light has removed every vestige of colour from the red glazings, and the draperies are faded to a uniform tone of pale buff; the result is not unpleasing, and suits the neutral and passive nature of the sitter, making the strong colour of the Earl's portrait more vivid by comparison.

According to Graves this portrait was painted about 1768, but it seems probable, judging by the apparent age of Lord Herbert, that it was executed some two or three years before.

Exhibited: British Institution, 1861 (No. 210). International Exhibition, 1862 (No. 24). Guelph Exhibition, 1891 (No. 137).

For an account of Elizabeth, Lady Pembroke, see under No. 152.

For Portraits and Engravings, see under No. 152.

224. HENRY, TENTH EARL OF PEMBROKE. SCHOOL OF REYNOLDS.
50 in. H. 40 in. W. Canvas. Billiard Room.

Three-quarter length, seated, writing at a table, dressed as in No. 156, except that he wears a white waistcoat turned back, on which are buttons.

There is little in this picture to suggest the hand of Reynolds, except its similarity to the figure in his large portrait of the Earl and his son. I am inclined to attribute it to the hand of Sir Nathaniel Dance Holland.

For an account of this Earl, see under No. 107.



IBERA, JOSEF OR JUSEPE (LO SPAGNOLETTO).

1588-1652.

SPANISH SCHOOL.

BORN at Sativa or Xativa, near Valencia, Ribera is said to have learned the principles of art from Francesco Ribalta in that town, and to have studied later under Caravaggio either in Rome or Naples. On leaving him he visited Rome, Modena, and Parma, and saw the works of Raphael and the Carracci in the former place, and the works of Correggio in the two latter cities, and adopted in consequence a more graceful style, in which he persevered only for a short time, and with little success. Ribera finally settled in Naples, where he became the head of the "Naturalisti," the eccentric school of realistic painters, most sharply opposed to the graceful eclecticism of the Carracci. Appointed Court painter to the Viceroy, the Duke of Osuna, he became, in 1630, a member of the Academy of St. Luke. He died at Naples.

18. DEMOCRITUS.

JOSEF RIBERA.

61 in. H. 47 in. W. Canvas.

Full length, seated, leaning to the left with an open book in his hands, wearing a sheepskin coat, barefooted, his legs swathed in linen gaiters.

This picture, which has been recently relined and cleaned,¹ is now practically in the same condition as when it came from Ribera's studio: painted at the same time as the "Archimedes" and "Philosopher" of the Prado Gallery, it displays the full power of Spagnoletto, and possesses all the qualities of an early Velazquez. Gambarini describes it as "Democritus laughing at the follies of the World," and adds that it

¹ By Mr. Ayerst Buttery in 1907.

came from the collection of Cardinal Medici. Other pictures by Ribera of this philosopher are known; one is mentioned by Lanzi as being in the possession of Signor Marchese Girolamo Durazzo. Democritus, who is here represented in the garb of a south Italian peasant, was a celebrated Greek philosopher, whose works disclosed a vein of cheerful optimism: dubbed the "laughing philosopher," he is almost universally represented wearing the winning smile so well expressed in this picture.



RICCI, SEBASTIANO (RIZZI).

1662-1734.

VENETIAN SCHOOL.

BORN at Belluno, Ricci studied under Federigo Cervelli at Venice; later he went to Bologna where he was taken under the protection of the Duke of Parma, who sent him to Rome to complete his studies. "Having acquired reputation, and being invited by different potentates, he passed into Germany, England, and Flanders, in which country he perfected his style of colouring, which had been always very pleasing and spirited, even in his first attempts. In common with Giordano, he possessed the art of imitating every manner; some of his pictures in the style of Bassano and Paolo continuing to impose upon less skilful judges, as in the instance of one of his Madonnas at Dresden, for some time attributed to Correggio."¹ Among his works in England are the decoration and altar-piece at Bulstrode, and the altar-piece of the chapel at Chelsea Hospital. He died at Belluno.

254. RAISING OF LAZARUS.

SEBASTIANO RICCI(?).

39 in. H. 31 in. W. Canvas.

Maiden Lane.

In the foreground a man raises with a crowbar the stone slab over a tomb. Martha and Mary, with many other figures round them, stand under the pillars of a temple looking into the tomb. On the extreme right of the picture stands Christ with uplifted hand. Rocky landscape background.

Signed, by a later hand, what appears to be "W. Cleria" or "Clena P."

A picture of little merit or interest.

¹ Lanzi.



RICHARDSON, JONATHAN.

1665-1745.

ENGLISH SCHOOL.

A PUPIL of John Riley, Richardson acquired considerable reputation as a portrait painter, and was able to compete for patronage with success even against Dahl and Kneller; on the death of these two painters he was considered at the head of his profession, and his popularity enabled him to retire many years before his death, which occurred in London. He is also well known as a writer on art matters, and it is possible that he and his son, also called Jonathan, collaborated in the catalogue published in 1774 under the title of *Aedes Pembrochianae*.

142. COLONEL HOTHAM.

JONATHAN RICHARDSON.

50 in. H. 40 in W. Canvas.

Library.

Three-quarter length, standing, turned towards his left, wearing a red uniform, cuirass, and gray Ramillies wig; left hand on hip, right hand on helmet.

On the back of the canvas is written: "Colonel Hotham. Richardson Pinxit 1720."

Sir Charles Hotham commanded a regiment raised in 1705 for service under Marlborough. He seems to have been a close friend of the then Countess of Pembroke, and among the Deeds at Wilton is an Indenture tripartite, between Henry, Earl of Pembroke, of the first part, Richard, Viscount Fitzwilliam, and Sir Charles Hotham, Bart., of the second part, and Richard Shelley and George Sawyer of the third part, relating to an annuity to be granted to Mary, Countess of Pembroke, and dated 18th January, 1723-4

129. LADY CATHARINE HERBERT AND HER BROTHER ROBERT.

JONATHAN RICHARDSON.

50 in. H. 40 in. W. Canvas.

Single Cube Room.

Robert Herbert as a boy of eight, in a red velvet coat and white stockings, holding a white pigeon, stands looking at his sister, Lady Catharine, who is seated wearing a low-cut blue dress with white sleeves.

There is some difference of opinion as to the authorship of this picture: Gambarini, quoting probably from West's MS., states definitely that it was painted by Mr. Richardson. As the picture must have been painted between 1698 and 1700, and the

No. 129

LADY CATHERINE HERBERT AND HER BROTHER

RICHARDSON





notes were made less than thirty years later, this must be considered as good documentary evidence. *Aedes Pembrochianae* (1774), however, which was edited by one Richardson, possibly a relation of Jonathan Richardson, attributes it to Sir Godfrey Kneller, but was probably misled by James Kennedy (1758) who gives the same artist: Cowdry (1751) was content to enter it as "Painter unknown," while the 1827 Inventory of Heirlooms, carelessly calls it the work of Sir Peter Lely, ignoring the fact that he died in 1680, three years before Thomas, Earl of Pembroke, the father of the children represented, was married. The treatment of the picture suggests Richardson rather than Kneller, but it is not a particularly fine example of his work.

Lady Catharine was the eldest of the five daughters of Thomas, eighth Earl of Pembroke, by his first wife Margaret, sole daughter and heir to Sir Robert Sawyer, of High Cleer in Com. Southampt., Knight.¹ She married Sir Nicholas Morris (or Morrice), of Werrington in the county of Devon, Bart., and died in September, 1716.

The Hon. Robert Sawyer Herbert, of High Cleer, was the second son of the Earl by the same lady. He was appointed one of the grooms of the bed-chamber to George I, 28th May, 1723; and on 27th July, 1727, one of the commissioners of the revenue in Ireland, which post he quitted in June, 1737. He was chosen member for Wilton in those parliaments summoned to meet in May, 1722, August, 1727, and on 13th June, 1734; and being made one of the commissioners of trade and plantations, a new writ being ordered 20th June, 1737, he was re-elected. Also in the parliament summoned to meet 25th June, 1741, as likewise in all the parliaments from that time to his decease, he was returned for Wilton. On the decease of his brother Henry, ninth Earl, he was appointed, 30th March, 1750, lieutenant of Wiltshire; and on 10th January, 1752, was made Surveyor-General of all His Majesty's honours and lordships in England and Wales, and was continued so by George III on 21st March, 1761.

He married Mary, daughter of John Smith, Esq. (Speaker of the House of Commons in 1705), one of the bed-chamber women to Queen Caroline; but she died without issue, 27th March, 1757, and her husband survived till 25th April, 1769.

210. SIR ROBERT WALPOLE, EARL OF ORFORD.

JONATHAN RICHARDSON (?).

52 in. H. 38 in. W. Canvas.

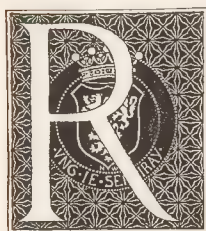
Smoking Room.

Three-quarter length, standing, face turned slightly to his left, wearing a full-skirted blue coat and soft white shirt with frill, and a full-bottomed gray wig; his right hand

¹ Collins, *Peerage* (Brydges), vol. iii, p. 141.

thrust into his coat, his left pointing downwards. As this picture is not mentioned in any of the older catalogues, it is probably a late acquisition. But for its lack of quality this picture might pass for the work of Sir Godfrey Kneller. A somewhat similar portrait, also attributed to Richardson, was formerly in the Duke of Fife's collection. Mr. Lionel Cust doubts if it is a portrait of Robert Walpole, and suggests Horace Walpole as an alternative. If this be so, the painter must have been Thomas Hudson (1701-1779), pupil and son-in-law of Richardson.

Sir Robert Walpole, created, in 1742, first Earl of Orford, was born in 1676. After a long and brilliant political career, during which he filled the positions of Lord High Admiral (1705), Secretary at War (1708-1710), Leader of the House of Commons (1711), Paymaster of the Forces (1714), Prime Minister and Chancellor of the Exchequer (1715-1717, 1721-1742), he retired to Houghton, where he had formed a fine collection of pictures, and died there in 1745.



RICHMOND, SIR WILLIAM BLAKE.

BORN 1843.

ENGLISH SCHOOL.

WILLIAM BLAKE RICHMOND was born in London 29th November, 1843. He came of an artistic family, being the son of George Richmond, A.R.A. (1809-1896), who in his turn was the son of Thomas Richmond (1771-1837), a celebrated miniature painter.

Richmond studied in the Academy Schools, winning two silver medals; his first picture was exhibited at the Royal Academy in 1860, and he was elected an Associate in 1888, having been Slade Professor at Oxford from 1878 to 1883. He obtained the full rank of Academician in 1895, and two years later was created a K.C.B.

131. GEORGE, THIRTEENTH EARL OF PEMBROKE.

SIR WILLIAM B. RICHMOND, K.C.B.

56 in. H. 41 in. W. Canvas.

Single Cube Room.

Three-quarter length, seated by a table, turning towards his right, resting his head on his right hand and holding a book in his left; he wears a fur-lined coat, and by his side is another table covered with books and papers. In the background is a red embroidered curtain.

George Robert Charles, thirteenth Earl of Pembroke and ninth Earl of Montgomery, was born in 1850; the son of Sidney, first Baron Herbert of Lea, he succeeded



Nº 31

GEORGE, EARL OF PEMBROKE

RICHMOND









No. 178

GERTRUDE, COUNTESS OF PEMBROKE

RICHMOND



his father in the barony in 1861, and his uncle Robert Henry, Earl of Pembroke, in the earldom a year later. Educated at Eton College, his health did not permit of his going to Oxford, but he made a prolonged cruise among the South Sea Islands with his friend Dr. George Henry Kingsley (1827-1892). In 1874-5 he was Under-Secretary of State for War. He married, in 1874, Gertrude Talbot, third daughter of the eighteenth Earl of Shrewsbury, by whom he had no children.

"He took a part in public life, but he cannot be described as either a leading statesman or even as a very energetic politician. . . . Lord Pembroke came far nearer to a systematic thinker than most statesmen, and knew far more of actual politics, of the world, of life, than most systematic thinkers, and if in spite of his critical ability he does not rank higher among the intellectual prizefighters of his time, this is due in the main to the fact that while he took an active and effective part in the discussion of important questions, and could hit a telling blow at an opponent, he possessed too much urbanity and impartiality to enjoy or to practise the rough cut and thrust style of disputation which still mars the literature of controversy in England. His wide-mindedness is shown by the fact that he concerned himself with National Defence—the state of the Navy—the claims of the Volunteers—the Eastern Question—the reform of the House of Lords—the condition of Ireland—land questions of all kinds and the relation of socialism to liberty."¹

George, Earl of Pembroke, died in 1895 and was buried at Wilton. His wife survived him, dying in 1906.

In 1872 the Earl published, in conjunction with Dr. George Henry Kingsley, an account of their travels among the Pacific islands, under the title of: *South Sea Bubbles, by the Earl and the Doctor*, 8vo, London. This book met with considerable success, and ran through five editions.

In 1876 he published *Old New Zealand, a tale of the good old times*, 8vo, London. In 1896 his *Letters and Speeches* were published.

A full-length bronze statue of this Earl by Alfred Gilbert, R.A., by no means the best work of that artist, stands outside the entrance gates of Wilton House.

178. GERTRUDE TALBOT, COUNTESS OF PEMBROKE.

SIR WILLIAM B. RICHMOND.

62 in. H. 39 in. W. Canvas.

South-East Staircase.

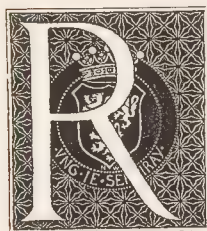
Three-quarter length, standing, turned towards her left, wearing a low white satin dress; her right hand holds an ostrich feather fan, and her left an open book.

¹ A. V. Dicey, *National Review*, vol. viii.

Gertrude, Countess of Pembroke, was the third daughter of the eighteenth Earl of Shrewsbury and third Earl Talbot. Born in 1840, she married in 1874 George, thirteenth Earl of Pembroke, who died in 1895. The Countess, who had no children, died at Berkhamsted House on the 30th September, 1906.

RIFN. See *REMBRANDT*.

RIZZI. See *RICCI*.



OMANELLI, GIOVANNI FRANCESCO.

1610-1662.

ROMAN SCHOOL.

BORN at Viterbo, Romanelli was sent by his father to Rome, where he studied in the school of Pietro da Cortona. He went twice to France, having a patron in Cardinal Barberini, and while there painted many classical frescoes both in the Louvre and in the Bibliothèque Nationale. He died at Viterbo.

93. THE HARMONY BETWEEN HISTORY AND POETRY.

GIO. FRANCESCO ROMANELLI.

52 in. H. 39 in. W. Canvas.

Colonnade Room.

Two allegorical female figures; one seated, pen in hand, looks up as if awaiting inspiration, the other, beside her, in blue drapery, records on a paper she holds on a board the words of her companion. In the clouds above floats a winged genius holding the trumpet of Fame and the coiled serpent symbolical of Eternity.



OMANO, GIULIO (PROPERLY GIULIO PIPPI DE' GIANUZZI).

1492-1546.

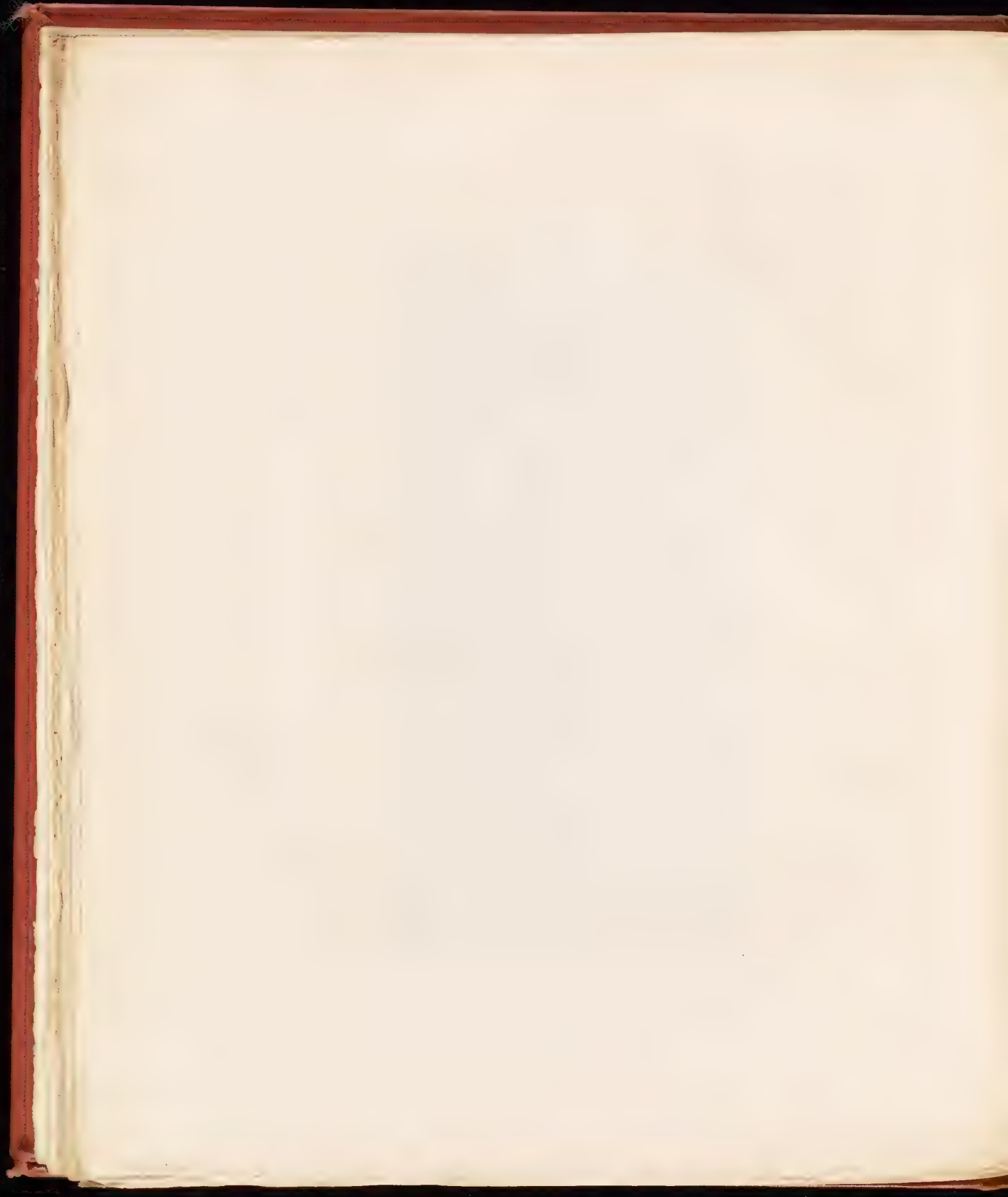
ROMAN SCHOOL.

BORN at Rome, Giulio studied under Raphael, and was, with Gianfrancesco Penni, one of his executors; these two completed the frescoes in the Vatican begun by Raphael. These works being completed Giulio entered the service of Federigo Gonzaga, Duke of Mantua, and opened a school. He was appointed architect of St. Peter's in





N. 100
A TRIUMPH OF SILENUS
GIULIO ROMANO



succession to San Gallo, but died of fever in Mantua after a short illness before taking up the appointment.

189. A TRIUMPH OF SILENUS.

GIULIO ROMANO.

9½ in. H. 19¼ in. W. Canvas.

Lady Pembroke's Room.

In the centre Silenus is supported by two satyrs; before him are two female figures; the first, undraped, plays the cymbals, the second dances with a satyr; behind him comes another bacchante attended by a youth and two more satyrs. The fact that an arm of one satyr and the hoof of another is represented as broken off suggests that it is a copy of an existing classical bas-relief; the whole is painted in a warm sepia, and the suggestion of relief is skilfully rendered.

On the back of the canvas are the words: "Catherine Countess of Pembroke's property."

The following passage is in Sir George Scharf's notes on Van der Doort's Catalogue of the Royal Collections: "Pictures at Whitehall Palace 1639, p. 169. In the Queen's Bedchamber. 'A little piece of a Bacchus Triumph, many little entire figures.' Apparently a highly finished picture in Chiaroscuro 'done at Venice; done in black and white.'"

I think there is little doubt that this refers to the picture now at Wilton.

The name on the back may be either that of Catherine, Countess Woronzow, second wife of George, eleventh Earl of Pembroke, a theory supported by the fact that the picture is not mentioned in any of the old catalogues, and by the date of the writing; or again it may be that of Catherine Villiers, second wife to Philip, fifth Earl, and the date of the writing may be due to the picture having been relined.

87. LA VENDEMMIA (AFTER RAPHAEL).

SCHOOL OF GIULIO ROMANO.

11½ in. H. 9½ in. W. Panel.

Colonnade Room.

Bacchus, crowned with leaves, sits on a stone bench, his left hand holding a bowl, his right resting on a tub. A nude male figure, bearded, empties a basket of grapes into a vat at his feet; behind him a woman brings a basket of grapes on her head, and beside her two nude boys hold another basket up between them. Mountainous landscape and evening sky.

An early copy of a design by Raphael known as "La Vendemmia," probably painted from the plate engraved by Marc Antonio Raimondi.

Gambarini describes it thus: "Raphael Urbino. A vintage with five figures, the

principal person of an old man kneeling, and filling a basket of grapes is antique, suitable to it he has contrived the rest: the antique is of red clay which the ancients gradually baked first in the sun to be much harder than the Italian Terra Cotta invented by M. Angelo. This antique was bought out of R. Urbin's Collection and is now at Wilton,¹ and my Lord bought the picture out of the Arundel Collection; the which was graved by M. Antonio, it has on the edge of the vessel his name a great R. Urbin."²

3. VISION OF EZEKIEL.

SCHOOL OF GIULIO ROMANO.

31 in. H. 22 in. W. Panel.

Little Ante-Room.

Christ, with arms extended, loose red drapery floating round him, is seated on clouds supported by two infant angels. Below Him, forming a throne, are the four symbolic attributes of the Evangelists;³ first the Angel of St. Matthew, next the Lion of St. Mark, then the Ox of St. Luke, and lastly the Eagle of St. John.⁴

The composition is evidently suggested by Raphael's small picture in the Pitti Palace at Florence, and may be similar to the picture by Giulio Romano in the Belvedere at Vienna.

This picture was one of the eight presented by Cosmo III⁶ to Philip, Earl of Pembroke, and has the following inscription on the back of the panel: IL DONO DIL GRAN DUCA DA FIOR: A FILIP: COM: DI PEMBR: BALDASSARE PERUZZI SANESE P:



ROMAN WALL PAINTING.

104. FRAGMENT OF A FRESCO.

ROMAN.

14½ in. H. 27½ in. W. Plaster.

Great Ante-Room.

A row of figures drawn in outline, some of the limbs having been painted in by a later hand; above is written: TABULA ANTIQUA —EX TEMPLO JUNONIS; below the figures are the names Pallas, Hercules, Diana, Apollo, Ceres, Vertumnus, and Juno.

¹ There is no terra-cotta figure answering to this description now at Wilton.

² This refers to the engraving, there is no signature on the picture.

³ "Rupertus considers the Four Beasts as typical of the Incarnation, the Passion, the Resurrection, and the Ascension."—Mrs. Jameson, *Sacred and Legendary Art*, vol. i, p. 134.

⁴ "The proper order of the ascending scale, according to some is [as in the Wilton picture]: at the lowest point on the left, the Ox; to the right, the Lion; above the Ox the Eagle; and above all the Angel."—*Ibid.*

⁵ See AGNOLO.

Recent discoveries at Pompei and elsewhere have made such pictures of less interest than they were formerly.

Exhibited at the Exhibition of Art Treasures, 1857.

Acquired before 1752.



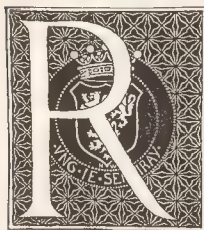
ROMAN SCHOOL, SIXTEENTH CENTURY.

68. DEAD CHRIST AND ANGELS. ROMAN SCHOOL.

11½ in. H. 9¾ in. W. Panel. Corner Room.

The dead body of Christ lies on a bier surrounded by mourning angels: the colouring is practically in monochrome, and the painting is in very bad condition. For many years this little panel has been labelled "Dead Christ and Angels—M. Angelo." It is probable that this label was originally intended for the Pietà after Michelangelo's design (No. 41) which hangs in the same room, and that the label which the latter bore "Dead Christ and Angels—Buffalmacco¹" originally belonged to the former.

This appears to be the picture described by Gambarini as "Size 5. Higher than long. Bonamico Buffalmacco—A dead Christ in black and white." There is nothing in the painting to justify its attribution to an early fourteenth-century painter unless, indeed, the original work has been obliterated, and it is therefore provisionally attributed to a painter of the sixteenth century Roman School.



ROOS, PHILIP PIETER (ROSA DI TIVOLI).

1657-1705.

ROMAN SCHOOL.

BORN at Frankfort, Roos came under the notice of the Landgrave of Hesse, who sent him to Italy. He settled at Tivoli, where he collected a menagerie of subjects for his studies, and developed into a skilful animal painter. Roos died at Rome.

88. A HERDSMAN AND CATTLE.

PHILIP ROOS.

36 in. H. 53 in. W. Canvas.

Colonnade Room.

A countryman sits by a white horse, with a pack on its back; close behind him

¹ Christofani Buonamico, nicknamed Buffalmacco, was born in 1262 and was still living in 1351. What little is known of his history is due to Vasari. He belonged to the Florentine School.

stands a red cow, another lies in front of it; in the background are more cattle, and a castellated building.

This picture is an undoubtedly authentic example of Roos; the colour has darkened considerably by time, as is frequently the case with his work, but the drawing of the cattle shows considerable skill. Pilkington, in his *Dictionary of Painters* (1798), says: "A capital picture by Rosa da Tivoli, representing an herdsman with cattle as large as life, is at Wilton." No mention of it is made in Gambarini, so it is probable that it was not acquired until shortly before 1751, when it is described in Cowdry's *Catalogue*.

ROSA DI TIVOLI. See ROOS.



ROSLIN, ALEXANDER (ROSSELIN).

1718-1793.

SWEDISH SCHOOL.

BORN at Malmö, Roslin worked in Paris as a portrait painter, and in 1753 became a member of the Academy. He married Mdle. Giroust, a French artist, and after her death in 1772, returned for a time to Sweden, going subsequently to Russia. Four of his works are in the Stockholm Gallery.

233. CATHARINE II, EMPRESS OF RUSSIA.

ALEXANDER ROSLIN.

29½ in. H. 24 in. W. Canvas.

North-East Staircase.

Half length, seated, turned to her right; white hair with diamond ornament in centre of a small laurel wreath. Ermine cloak. Collar of an order in diamonds over her shoulders, with large pendant ornament in front. Black and yellow riband over right shoulder, with star. Black background.

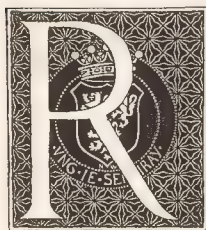
Catharine II, daughter of the Prince of Anhalt Zerbst in Germany, was born in 1729. She at first bore the name of Sophia Augusta, but in 1745 she was married to the Grand Duke of Russia, afterwards Peter III, on which occasion, being re-baptized according to the rites of the Greek Church, she took the name of Catharine Alexievna. The Empress Elizabeth died in 1761, and was succeeded by Peter III; his reign was a short one, as Catharine, fearing a plot against her own liberty, and jealous of his mistress, a daughter of Count Woronzow, imprisoned him on the 9th July, 1762, forced him to sign an act of abdication, and connived at his murder at the hands of Count Alexis Orloff. In September of the same year she was solemnly crowned at

Moscow Empress of all the Russias. During her reign she pursued with steadiness and sagacity the plans of Peter the Great for the civilization of Russia, and endeavoured to increase the population of her dominions by inviting settlers from foreign countries, and encouraging industry. She died suddenly in 1796, being succeeded by her son, Paul I.

This picture was no doubt formerly in the possession of Count Woronzow, Russian Ambassador to the Court of St. James, and father of Catherine, Countess Woronzow, second wife of George, eleventh Earl of Pembroke.

A stipple engraving from this painting (9½ in. H. 8 in. W., oval. Eng. space) has the following inscription below: "Painted at St. Petersburg by Rosselin. John and Josiah Boydell excudit, 1787. Engraved by Caroline Watson, engraver to her Majesty, Catharine II, Empress of Russia from the original picture in the collection of his excellency le Comte Woronzow, Ambassador from the Empress of Russia."

In the engraving the Empress is seated in an oval backed chair, and there is a crown and sceptre on a table to her right; it is therefore probable that the Wilton picture is either a replica, or has been cut down from its original size for convenience, the latter theory being the more likely.



ROSSI, FRANCESCO DEI (IL SALVIATI).

1510-1563.

SCHOOL OF FONTAINEBLEAU.

BORN at Florence, Rossi studied under Andrea del Sarto and Baccio Bandinelli. Visiting Rome and Venice, he gained great reputation for his decoration of interiors, in the treatment of which he displayed considerable classical knowledge. Afterwards, at the invitation of Cardinal de Lorraine, he joined the band of painters who were engaged at Fontainebleau under Primaticcio. Naturally of a turbulent disposition, his incessant quarrels caused him to be sent back to his native country, where he died.

162. THE DISCOVERY OF ACHILLES.

FRANCESCO DEI ROSSI.

54 in. H. 68 in. W. Canvas.

Dining Room.

A group of women and children examining a pedlar's wares, a child in the foreground turns from a golden corselet to play with a casket of jewels; in the background a man seizes a youth dressed as a maiden who waves a sword over his head, many other figures are crowded into the canvas.

This picture evidently represents the well-known classical tradition of the finding of Achilles disguised as a maiden among the daughters of Lycomedes. Ulysses, warned by Calchas that Troy could not be taken without the aid of Achilles, visited Scyros disguised as a merchant; among the articles of female apparel he concealed some arms; the youth, disguised as a girl and called Pyrrha, eagerly seized upon these and thus discovered his identity. Although somewhat faulty in drawing, this picture is a good example of the School of Fontainebleau, and it is unfortunate that I am unable to give a reproduction of it. According to tradition it is the work of Francesco dei Rossi called "il Salviati." Gambarini describes it thus: "Francesco (or Ceccino, the diminutive in Italy) Salviati. Nineteen figures: Achilles found among the daughters of Lycomedes; discovered by Ulysses judging that he would choose the sword out of the Pedlar's things. Genteel airs and finely coloured." Owing to some error this picture has been confused with the Dell' Abbate at Herbert House.

There is no record of its acquisition, but it is probable that it was bought by Thomas, Earl of Pembroke, together with the companion picture by Primaticcio which now hangs next to it.



RUBENS, SIR PETER PAUL.

1577-1640.

FLEMISH SCHOOL.

BORN at Siegen in Westphalia, Rubens received some instruction from Tobias Verhaagt and Adam van Noort, and then studied under Otto van Veen (Otho Venius). In 1600 he went to Italy and entered the service of Vincenzio Gonzaga, Duke of Mantua, for whom he copied pictures in Rome and Venice. In 1605 his patron sent him to Spain on a mission to Philip III; three years later he was informed of his mother's illness and returned to Antwerp, too late, however, to see her alive.

Rubens now settled at Antwerp and was appointed Court painter to the Archduke Albert, Governor of the Netherlands, in 1609. In October of the same year he married Elizabeth Brandt, by whom he had two sons. From 1620 he spent five years executing the series of twenty-one pictures commemorating the marriage of Henry IV of France to Marie de' Medici, which are now in the Louvre; shortly after their completion he lost his wife. To divert himself from the "sight of many things which renewed his grief," he made a journey to Madrid on a diplomatic mission to Philip IV. From Spain Rubens was sent as Secretary to the Privy Council of the Netherlands, to the Court of Charles I, who received him with great cordiality and conferred on



No. 50
ASSUMPTION OF THE VIRGIN
RUBENS



him the honour of knighthood on the 6th March, 1630. Returning to the Netherlands the same year he married his second wife, Helena Fourment, whose portrait appears in many of his pictures; by her he had five children.

Sir Peter died a rich man at Antwerp and was buried in the church of St. Jacques.

50. ASSUMPTION OF THE VIRGIN.

ATTRIBUTED TO SIR PETER PAUL RUBENS.

13 in. H. 10 in. W. Panel.

Corner Room.

The Virgin, in the conventional blue cloak and red tunic, stands on a cloud supported by a group of winged cherubs; the principal figure among them holds up a bunch of flowers. In the upper angles of the panel are winged cherub heads. The light surrounding the Virgin is unpleasantly yellow in colour, and there is little in the execution to suggest the hand of Rubens. The composition and colour come curiously near the little Murillo Assumption in the Wallace Collection (No. 105).

It is probable that the Wilton panel was executed by Abraham van Diepenbeeck for Rubens, by whom it was given to Lord Arundel.

Gambarini (1731) gives the following account of this picture:

"In the catalogue of my Lord Arundel it is said, that he desired Rubens to paint for him a fine finished closet picture: it is on an old Flemish Board most beautifully coloured: there is a group at bottom of nine angels all in different postures as raising the cloud under the Virgin Mary: it is called her Assumption; there are several pretty cherubins [*sic*] heads at the side and at the top, it so much pleased Rubens that he said he would make a great picture after it, which he did at a Church in a Convent at Antwerp, where he has added Apostles as big as the life: at the bottom it is graved by Bolswert."

This account contains the whole of the available documentary evidence to prove that the Wilton panel is the work of Rubens; the catalogue of the Arundel Collection quoted, if it still exists, is no longer available. The picture formerly at Antwerp¹ was engraved by Bolswert (size, 24½ in. H. 17 in. W.); the plate bears the following inscription:

R. P. GWARDIANO FEMINORVM REG: OBS: ANTVERPIAE. CETERISQVE EIVSDEM. CONVENTVS ALVMNIS (EX GENIO ORDINIS SERAPHICI) FERVIDIS HONORIS PARTHENII ZELATORIBVS: HANC DEIPARENTIS GLORIOSE IN CAELVM ASCENDENTI EFFIGIEM IN DEBITAE CONSERVANTIAE SYMBOLVM MARTINVS VANDEN ENDEN D. C. Q.

"Petrus Paulus Rubens pinx. S. a Bolswert sculpsit. Gillis Hendriex excudit Antwerpiae. Cum privilegio."

¹ This picture is now at Vienna and was painted in 1620. The infant angels are reversed.

The upper part is identical in design with the Wilton panel, the lower half being filled up as Gambarini says with full-length figures of the Apostles.

62. A LANDSCAPE.

SIR PETER PAUL RUBENS (?).

27 in. H. 38 in. W. Canvas.

Corner Room.

An avenue at the edge of a wood along which some sheep are grazing attended by a shepherd. On the spectator's left is a piece of water on which are two swans, and the sun is setting behind the low-lying ground beyond them.

A repetition or copy of the picture in the Earl of Carlisle's collection, one of the many landscapes painted by Rubens of the country round his Château de Steen, near Mechlin, in the last years of his life. Although at present obscured by a veil of fogged varnish, it is doubtful whether cleaning would add to its beauty, as a close examination shows that the handling is thin and unsatisfactory, and restoration might rob it of the charm it now possesses.

This landscape is mentioned first by Kennedy in 1758, who calls it "A landscape with a figure leading sheep." Horace Walpole, in his *Anecdotes of Painting*, vol. i, p. 310, note, mentions a landscape by Rubens, and it also appears as No. 859 in Smith's *Catalogue Raisonné*.

79. GROUP OF FOUR CHILDREN.

SIR PETER PAUL RUBENS.

37½ in. H. 48 in. W. Panel.

Colonnade Room.

A group of four infants, entirely undraped, playing with a lamb under a tree. The principal figure is seated, turned to the right, leaning against a white pillow, in front of which is a heap of fruits of various kinds; the centre figure is seated with his back to the spectator, the one on his left has wings, and is stooping to lift up the lamb, the fourth child is plucking grapes from a vine which clings to the tree in the background.

A brilliant example of the earlier work of Rubens; the fruit in the foreground may be by Snyder, but it seems possible that Rubens may have completed the whole sketch himself.

Horace Walpole sees a religious significance in this painting, and describes it in *The New and Complete British Traveller*, p. 323, as "a most capital painting by Rubens of four children representing Our Saviour, an angel St. John and a little girl." In his *Anecdotes of Painting*, vol. i, p. 311, he says that the little girl represents the Church.



No. 62

A LANDSCAPE

RUBENS









No. 79
GROUP OF FOUR CHILDREN
RUBENS



Gambarini, in his catalogue, 1731, gives the following account of its history: "Rubens, his boys historically as Christ and St. John. A third, an angel lifting the lamb: several have copied it here, and one added a label. This picture was brought from Spain by Monsieur Grammont, when he was Ambassador there, the King of Spain persuaded Rubens to part with it, who always intended to keep it." Cowdry says of it: "This is allowed to be the best picture in England by Rubens of which Mr. Hoare of Bath has made a very fine copy in crayons."

In the Vienna Gallery is another version of which there is a duplicate at Berlin. The former was engraved by Spruyt and etched by Prenner. The Wilton example has been engraved in mezzotint by John Dean.

234. A KERMESSE.

AFTER SIR PETER PAUL RUBENS.

44 in. H. 54 in. W. Canvas.

North-East Staircase.

A group of peasants merry-making and drinking in front of a farmhouse.

The picture is so darkened by time and in such bad condition that it is impossible to judge of its authorship. From what can be seen it appears to be a copy of a portion of "La Kermesse Flamande" (No. 2115) by Rubens now in the Louvre.

Gambarini in his catalogue, 1731, mentions it twice as "a Landskip with many figures at a fair," and as "A merry making of many figures; some about half a yard high of his best Colouring." Britten, in his *Beauties of Wiltshire*, vol. i, p. 199, calls it: "A Harvest Home," and adds, "there are many figures in the picture, the colouring is very fine but the effect is extremely confused."

36. ADORATION OF THE SHEPHERDS.

AFTER SIR PETER PAUL RUBENS.

9 in. H. 12½ in. W. Copper.

Corner Room.

The Virgin sits beside a straw-filled manger in an open stable and draws the drapery from the face of the Holy Child. Before them in adoration are three shepherds and two countrywomen, one of whom bears a great brass water-vessel on her head. Beside the Virgin is St. Joseph, wearing a yellow cloak and dark blue tunic, while above him are three cherubs' heads. The ox stands and the ass lies on the spectator's left, and two fowls, tied by the legs, and a basket of eggs lie beside the manger. Signed by a later hand: "P. Rubens P."

This picture appears to be a seventeenth-century copy in miniature of Rubens's "Adoration of the Shepherds" now in the Museum at Marseilles, which was painted

between 1617 and 1619 and engraved by Lucas Vorsterman the elder in 1620. Gambarini mentions it in his catalogue of 1731 as "Rubens, a nativity on copper neatly finished; here are the three sorts of Rubens, the first as big as the life (No. 78) this as small figures and the third in another room of a Landskip with many figures at a fair (No. 231)." It will be noticed that he makes no mention of the Landscape (No. 62).

This painting may have been executed by such men as Lucio Masseri or Gio. Batt. Ramacciotti, or by the painter who forged the curious composite panel attributed to Federigo and Taddeo Zuccherò, and which includes the styles of Rubens, Murillo, and Julio Romano (No. 300).



RUSSIAN SCHOOL, SEVENTEENTH CENTURY.

102. MADONNA AND CHILD.

RUSSIAN SCHOOL.

12 in. H. 10 in. W. Panel.

Great Ante-Room.

The Virgin, seen to the waist, wearing a dark cloak and hood elaborately bordered with gold embroidery, holds the Holy Child in her left hand; the latter fully draped raises His right hand with two fingers extended in the act of benediction. In the upper corners of the panel are the letters $\tilde{M}\tilde{P}$ and $\Theta\tilde{r}$, signifying "Mother of God," almost invariably found in works of this nature. Above the Holy Child are the letters $\tilde{\Gamma}\epsilon$ and $\tilde{X}\rho$.

This painting follows very closely the early Byzantine tradition and resembles in many respects the work of Duccio and his school. The painting of the face and eyes, however, points to a period not earlier than the end of the seventeenth century, and it is probable that the panel was originally nothing more than a Russian Ikon or holy picture executed about that time, and which may have been originally enclosed in the orthodox silver perforated cover.

This picture is particularly interesting as having been labelled for many years as the work of St. Luke.¹ The origin of this tradition seems to be traceable to an engraving by Raphael Sadeler executed from a very similar picture, and which has at the top of the plate the words EX AUTOGRAPHO S. LUCAE ANTIGRAPHOS. A copy of this engraving is in vol. i of the *Wilton House Engravings*. Gambarini gives the following description: "By this one may see to what a low degree Greek painting was sunk; it

¹ Pictures of this nature also attributed to St. Luke and credited with miraculous powers are still to be found in many Italian churches. The Ara-Celi and Santa Maria-in-Cosmedino both possess examples.



No 102

MADONNA AND CHILD

RUSSIAN SCHOOL.



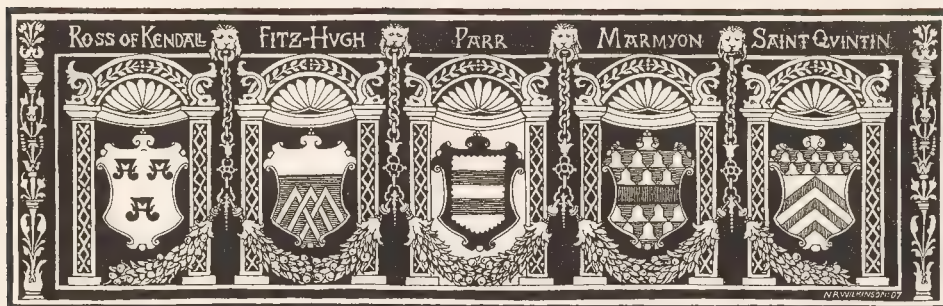


is the stiff Byzantine manner (as their medals). Christ and the Virgin, the glories are gilt, the whole is as polished japan on board; these times were modern as Greek, yet to the Italian it is ancient, for it is the same manner as the Greek who taught Cimabue the first Italian painter; the drawings show also the same stiff manner." Kennedy and the author of *Aedes Pembrochianae*, however, remark on this: "(An antique of the Virgin and Child by St. Luke) Gambarini observes that the drawing and manner are in the stiff Byzantine style. It would require very strong evidence to prove that this piece is prior to the time of Cimabue who was born in 1240, or even that of Van Eyck who was born in 1370."

Although it has been suggested that this panel may be of Italian origin, but not earlier than the seventeenth century in execution, it seems more probable that it is of Oriental origin, and was painted to imitate the pictures of the tenth century.







ABBATINI, LORENZO (LORENZINO DA BOLOGNA).

1530-1577.

SCHOOL OF BOLOGNA.

BORN at Bologna, Sabbatini studied under Tibaldi. After having painted several pictures for the churches at Bologna, he visited Rome during the Pontificate of Gregory XIII, and improved his style by the study of the works of Raphael, imitating them with such success, that he has been called a pupil of Raphael, although he was born some ten years after his death. In his smaller pictures he seems to have followed Parmigiano.¹ In the Capella Paolina he painted the histories of St. Paul, and in the galleries and the "Loggie" of the Vatican a variety of other pieces with such success that he was appointed to preside over the works there, in the enjoyment of which honourable post he died.

I. THE BIRTH OF VENUS.

LORENZO SABBATINI.

About 50 in. H. 72 in. W. Canvas.

Ceiling of Little Ante-Room.

Venus is seated on a shell in the sea, attended by two tritons; above her are two winged amorini; the Three Graces are seated on the shore to her left, one offers her a scarf, another a chaplet of flowers; in the foreground are three more amorini, two plucking flowers on the shore, the third standing on a golden chariot. An island with temples in the background. Painted very much in the style of Primaticcio, to whom it might well be ascribed.

It has undergone some rough treatment, but is very well adapted to the position it fills, and is the only satisfactory ceiling picture at Wilton.

¹ Bryan.



SACCHI, ANDREA.

Circa 1590-1661.

ROMAN SCHOOL.

BORN at Nettuno, Sacchi studied first under his father Benedetto, and then worked in the school of Francesco Albani. According to Lanzi he was, after Albani, the best colourist of the late Roman School, and one of the most celebrated in design. It was a maxim with him that the merit of a painter does not consist in giving to the world a number of works of mediocrity, but a few perfect ones, and hence his pictures are rare. If the Wilton example is a genuine production of Andrea, it is to be feared that he did not consistently act on this principle. He worked mostly at Rome, but died in his native town.

94. JOB AND HIS FRIENDS.

10½ in. H. 13¾ in. W. Canvas.

ANDREA SACCHI.

Colonnade Room.

Job lies on a heap of straw in front of a ruined wall, a broken earthen pot on the ground before him; he is nude except for a red drapery. Three figures occupy the rest of the picture; one, with upraised hand, passes on having given his ill news, the second tells on his fingers the tale of a new disaster, while a third hurries up to herald yet another misfortune.

Signed by a later hand: "Andrea Sacchi P."



SAFTLEVEN, HERMAN (THE YOUNGER).

1609-1685.

DUTCH SCHOOL.

BORN at Rotterdam, Saftleven studied under Herman Saftleven the elder, and also under Jan van Goyen, his style being very much influenced by the latter. He painted principally views on the Rhine and Maas, many of which are to be found in the Galleries of Amsterdam and Copenhagen, and died at Utrecht.

257. A RIVER SCENE.

HERMAN SAFTLEVEN (?).

12 in. H. 20 in. W. Panel.

Maiden Lane.

A ferry-boat, in which is a man on horseback, is being pushed off from the bank of a broad river; at the top of the bank is an inn under a clump of trees. Signed by a later hand: "Sachtleven P."

An interesting little picture and one which would repay a judicious cleaning. At first sight it seems to be the work of Van Goyen, the colouring and composition being particularly characteristic of that painter; on closer inspection, however, it becomes evident that it is by the hand of a lesser master. Tradition points to Saftleven as the author, and although it is grayer in colour than most of his landscapes, it may possibly have been painted by him when under the influence of Van Goyen. A genuine signature may be brought to light when the panel is cleaned, but for the present the picture must be provisionally attributed to Saftleven.

Acquired before 1730.



SALCI, GABRIELE.

No painter of this name is mentioned by Lanzi.

106. A DEAD BOAR.

GABRIELE SALCI.

21 in. H. 26 in. W. Canvas.

Great Ante-Room.

A disembowelled boar lying on its back. Gambarini, who is responsible for the attribution, describes it thus: "A dead boar and birds, noted for neat finishing to look near; the bristles of the boar single painted."



SALIMBENE, CAV. VENTURA (BEVILACQUA).

1557-1613.

SCHOOL OF SIENA.

BORN at Siena, Salimbene studied under his father Arcangiolo; he went to Rome in the Pontificate of Sixtus V, by whom he was employed in the Library of the Vatican. He afterwards visited Florence, and painted several pictures of the life of the Virgin in the cloisters of the Servi. Agostino Tassi frequently painted the backgrounds to his pictures. Salimbene died at Siena.

92. DESCENT OF THE HOLY GHOST. ATTRIBUTED TO SALIMBENE.
 13 in. H. 10 in. W. Panel. Colonnade Room.

The Virgin, in traditional red tunic and blue cloak, sits in the centre of semicircular stone steps, with hands upraised, surrounded by many male figures; the Dove descends in a pink semicircle of light.

This picture is merely a poor copy of the lower part of a design by Parmigiano (Mazzuola). In the original God the Father appears supported by Angels above the Dove.

Mentioned by Pilkington, and said by Gambarini to be in "Salimbeni's" best manner.

SALVI. See DOLCI.

SALVIATI. See PORTA and ROSSI.



AMACCHINI, ORAZIO.

1532-1577.

SCHOOL OF BOLOGNA.

BORN at Bologna, Samacchini began his career by imitating Pellegrino Tibaldi, whose pupil he is supposed to have been, and the Lombards. He next went to Rome, and was employed during the Pontificate of Pius IV in decorating the Sala Regia.

Although Samacchini met with a great measure of success and earned the praise of Vasari and others, he was not satisfied with the Roman style and returned to Bologna, where he died.

245. VENUS AND CUPID. ATTRIBUTED TO ORAZIO SAMACCHINI.
 27½ in. H. 27½ in. W. Canvas. North-East Landing.

Gambarini describes this picture as "Size 3. Venus sitting on the ground looking at Cupid, who is earnestly observing his arrow heads in a fire to sharpen them. There are three satyrs in the trees looking on."

A painting of little importance, rather suggesting the school of Garofalo. It was acquired before 1730.

SASSOFERRATO. See DOLCI.



SAVERY, ROELANDT.

1576-1639.

DUTCH SCHOOL.

BORN at Courtrai, Savery studied under his brother Jacob. He was employed by Henry IV of France in the decoration of the royal palaces. On his return to the Low Countries he entered the service of Rudolph II at Prague, at whose instigation he made a tour through the Tyrol. On the death of his patron he finally settled in Utrecht, where he died.

292. ST. JOHN PREACHING IN THE WILDERNESS.

ROELANDT SAVERY (?).

8½ in. H. 13½ in. W. Copper.

South-West Tower.

A concourse of minute figures, some mounted, listening to a figure standing on a rock under a tree above them.

In good preservation, the figures and landscape are painted with considerable skill.

Acquired before 1730.



CARSELLA, IPPOLITO (LO SCARSELLINO).

1551-1620.

SCHOOL OF FERRARA.

BORN at Ferrara, Scarsella studied for a time under his father Sigismondo; later he spent six years in Venice as the pupil of Giacomo Bassano, studying the works of Veronese. He visited Bologna and Parma, and then settled at his native place, where most of his works are to be found, and where he died. Lanzi mentions that many repetitions of his works, on a small scale, are to be found in private houses.

21. ST. SEBASTIAN.

IPPOLITO SCARSELLA.

18½ in. H. 14 in. W. Panel.

Little Ante-Room.

St. Sebastian, nude, except for a loin-cloth, is bound to a tree in the right of the picture; in the background are several figures shooting at him with arrows.

There is practically nothing left of the original painting, and the panel is past restoration.



CHALCKEN, GODFRIED.

1643-1706.

DUTCH SCHOOL.

BORN at Dordrecht, Schalcken studied first under Samuel van Hoogstraten, and then became a pupil of Gerard Dou; he acquired considerable reputation from his small domestic scenes, chiefly representing effects of artificial light. His colour has a tendency to turn an unpleasant brick red by age, a misfortune which accounts for the unpleasant effect of the Wilton example. After a short visit to England Schalcken returned to Holland and settled at the Hague, where he died.

278. A WOMAN WITH A CANDLE.

GODFRIED SCHALCKEN.

18½ in. H. 15 in. W. Canvas.

South-East Tower.

A woman's head and shoulders, turned to her right, illuminated by a candle held in her hand.

Like many of Schalcken's candlelight pictures this appears untrue and crude from the circumstance of the flame having become too white, and the reflection brick-red; the mouth has been carelessly repainted.

Acquired before 1730. The fact of its acquisition so shortly after the artist's death is in favour of its being a genuine, though inferior example of this painter, as it is known that he visited England about the time that Earl Thomas was forming his collection.



SCHIDONE, BARTOLOMMEO.

1560-1616.

SCHOOL OF MODENA.

BORN at Modena, Schidone is included by Malvasia among the scholars of the Carracci, but his works exhibit few traces of their style, and he seems to have formed himself on the study of Raphael, and, more particularly, Correggio. His large pictures are rare, but there are eight examples of his smaller paintings in the Naples Museum. Schidone was an inveterate gambler, a propensity which is said to have caused his death, which occurred at Parma.

81. HOLY FAMILY.

ATTRIBUTED TO BARTOLOMMEO SCHIDONE.

11 in. H. 8½ in. W. Panel.

Colonnade Room.

The Virgin, in the conventional blue cloak and red tunic, clasps the Holy Child on her knees; He leans away from her and kisses St. John. Joseph in gray, with a red cloak, leans forward, seated on a stone bench which he grasps with his right hand; his left either holds a staff or points upwards; below him is a lamb.

A sketch only, the lamb being very faulty in drawing; the composition is good, and may have been used for a larger painting. On the back of the panel is the word "Schedone." Gambarini describes it thus: "Bart. Schedoni; Christ in the Virgin's arms and St. John hugging Him; Joseph and the lamb looking on; his very best manner so that some have taken it for Correggio."



SCOREL, JAN VAN.

1495-1562.

SCHOOL OF UTRECHT.

BORN at Schoorl, near Alkmaar, Scorel studied under Willem Cornelisz at Haarlem, Jac. Cornelisz at Amsterdam, and Jan Mabuse at Utrecht; he worked principally in the last-named town, where he died.

53. PORTRAIT OF A MAN.

JAN VAN SCOREL.

29 in. H. 24 in. W. Panel.

Corner Room.

Half length, life size, turning towards his left, wearing a crimson fur-lined vest fastened with gold buttons, black fur-lined coat, and black cap; the index finger of his

right hand raised as if in the act of reading from a manuscript in his left hand. Background of drapery supported by architectural figures.

This interesting portrait has been up to the present time attributed to Hans Holbein¹ and said to represent Sir John More, Kt. (1453-1530), Judge and father of Sir Thomas More. As such it was engraved for Lodge's *Portraits* and exhibited at the Tudor Exhibition of 1890. The Judge or legal dignitary represented bears, however, no resemblance to the portrait of Sir John More in Holbein's drawing of the More family at Basle, and further, as Mr. Lionel Cust points out, Sir John was seventy-three years old and gray-headed when Holbein came to England in 1526.

Professor Max J. Friedländer of Berlin gives the following opinion as to its authorship: "As far as I can judge from the photograph, the work in question is by Jan van Scorel, and perhaps his most beautiful portrait." He adds that he "assumes that it is of a warm tint, transparent, with ultramarine, brownish in the flesh colouring, broadly and boldly painted"; a description which agrees in a remarkable manner with the picture under discussion. He also draws attention to the artistically foreshortened and strongly drawn hands, and the decorative figures in the background, reminiscent of Michaelangelo, as being especially characteristic of Scorel, and quotes as valuable for purposes of comparison the "Portrait of a Boy," at Rotterdam (1531), the "Portrait of a Man," at Cologne, and the family picture at Cassel. He concludes by expressing his opinion that the portrait is not the work of Joost van Cleef, a theory which is supported by Mr. Lionel Cust,² nor of the painter of "The Man with the Beautiful Hand" at Munich.

Mr. Alban Head, who had the opportunity of examining several well authenticated examples of Scorel's work shortly after he had seen the Wilton panel, is quite satisfied that Professor Friedländer's attribution is correct.

Exhibited: Manchester Exhibition, 1857, No. 51 (Ancient Masters). Tudor Exhibition, 1890 (New Gallery), No. 100.

This picture was presented to George, Earl of Pembroke, by William Eyre, of Newhouse, at the end of the eighteenth century, and is first mentioned in the *Catalogue of Heirlooms* of 1827. The Eyre Matcham family of Newhouse, Salisbury, descendants of William Eyre, possesses a copy of Lodge's *Portraits*, in which is the following MS. note by his son: "This portrait [the engraving from the Wilton picture] assigned to Sir John More, was presented to George, Earl of Pembroke, by William Eyre of

¹ "A serious dignified character is here represented with all the simple truth of nature peculiar to Holbein. The hands are excellent. From the yellowish colour of the lights, and the brownish tone of the shadows, this picture may have been painted in the year 1526, soon after the artist's arrival in England, when he was chiefly employed by Sir Thomas More."—Waagen.

² Mr. Cust quotes the portrait at Northwick House in support of the van Cleef theory.



No. 53
PORTRAIT OF A MAN
SCOREL





Newhouse, Co. Wilts, Esquire, and was shown for many years as the portrait of Sir Thomas More, until proved by competent authorities as not applicable to that personage. It is probable that the picture was not painted either for one or other of these persons, but that it is the portrait of Robert Eyre who was Member of Parliament for Salisbury in 1555. This at least was the opinion of Robert Benson, Esq., Recorder of Salisbury, a descendant of the family, who also held that the chain represented that formerly worn by the Mayors of Salisbury."



COTT, SAMUEL.

Circa 1705-1772.

ENGLISH SCHOOL.

BORN in London, Scott deservedly earned a great reputation by his topographical views, two of which, "Old London Bridge" and "Old Westminster Bridge," are in the National Gallery. His views give the impression of having been painted with great accuracy, and give an excellent idea of the appearance of London in the middle of the eighteenth century. A sea painter of repute, he was also one of the early water-colour painters, and a friend of Hogarth. After a long career in London he retired to Bath, where he died.

139. LINCOLN'S INN FIELDS.

SCHOOL OF SAMUEL SCOTT.

44 in. H. 100 in. W. Canvas.

Ante Library.

Grass square intersected by geometrically arranged paths, fenced with low wooden rails, surrounded on three sides by red-brick houses of symmetrical design. A coach and a beggar led by a dog pass along the road in the foreground.

Carefully painted, and of the greatest value to the topographical student, being evidently accurate in detail.

The reason for the inclusion of this painting in the Wilton collection is to be found in Walpole's *Anecdotes of Painting*. "In 1618," he says, "a special commission was issued to the Lord Chancellor, the Earls of Worcester, Pembroke, Arundel, and others, to plant and reduce to uniformity Lincoln's Inn Fields, as it shall be drawn by way of map or ground plot by Inigo Jones." Henry, ninth Earl of Pembroke, was no doubt influenced in its purchase by this connection with his ancestor, William, third Earl.

Lincoln's Inn Fields, now a handsome square, set more agreeably than most others with grass plot and underwood, were first disposed into their present regular appearance by Inigo Jones, under the auspices of a committee of gentry and nobility,

one of whom was Bacon. Inigo built some of the houses, and gave to the ground plot of the square the exact size of the base of one of the Pyramids of Egypt. The houses in Lincoln's Inn Fields built by Inigo Jones are in Arch Row, the western side, and may still be distinguished.¹

The enclosure noticeable in the picture seems to have been infested with foot-pads, as the following lines show:

Where Lincoln's Inn, wide space, is railed around,
Cross not with venturous step: there oft is found
The lurking thief. . . .

The same caution might, for other reasons, be observed in the present day. Pennant gives the following origin of the name: "On part of the ground, now covered with buildings, Henry Lacy, Earl of Lincoln, built an Inne, as it was in those days called, for himself, in which he died in 1312." Pope, in his imitation of Horace, makes the Country and City Mouse go "To a tall house near Lincoln's Inn," which had "Palladian walls, Venetian doors, Grottesco roofs, and Stucco floors."

140. THE PIAZZA AND ST. PAUL'S, COVENT GARDEN.

SCHOOL OF SAMUEL SCOTT.

44 in. H. 100 in. W. Canvas.

Ante Library.

A gravelled square, fenced in by a low wooden fence, a solitary tree in a tub in the centre; on two sides are symmetrically-designed red-brick houses, and on the third a temple-like church. Carts and figures of various kinds on the road in the foreground.

In the beginning of Elizabeth's reign Covent Garden, or more properly, Convent Garden, extended from Drury Lane to St. Martin's Lane, surrounded by a brick wall. At the suppression of the monasteries it was given to the Duke of Somerset, and on his fall (1552) to John, Earl of Bedford, whose family converted it into a pasture ground, including Long Acre, then part of the Fields leading into St. Giles. His descendant Francis, about seventy years afterwards, let the whole of the pastures on a building lease, and built the old church (erected 1640 as a Chapel of Ease to St. Martins-in-the-Fields) for the intended inhabitants. The architect was Inigo Jones. To the same hand we are indebted for the portico (or piazza) of the north-east corner, which still remains. There was a continuation of it on the south-east, which was burnt down. It was to have been carried all round the square. Of the style of building observed in the church there is a well-known story; the Earl is said to have told Inigo Jones he wished to have as plain and convenient structure as possible, and but little better than a barn; to which the architect replied, he would build a barn,

¹ Leigh Hunt.

but that it should be the handsomest in England. Inigo Jones's church was burnt down in the year 1795.¹

Among those buried in the church or churchyard were Sir Peter Lely, Sir Robert Strange the engraver, Samuel Butler, Dr. Walcot, and Peter Pindar.



CULPTORE, GIOVANNI BATTISTA (GHISI) IL MANTOVANO.

1503-1575.

SCHOOL OF MANTUA.

BORN at Mantua, Sculpore studied under Giulio Romano and Marc Antonio; he became architect-in-chief to the Duke of his native town, and is said to have designed altar-pieces for Mantuan churches, which were painted by others. An engraver as well as an architect and painter, he produced about twenty plates, mostly from the designs of Giulio Romano. He died at Mantua.

303. HERCULES AND OMPHALE (?). ATTRIBUTED TO GIOVANNI SCULPTORE.

19½ in. H. 17 in. W. Panel.

South-West Tower.

Hercules and Omphale are seated side by side, the former, undraped, leaning on his club, the latter in a blue mantle holding a red drapery which floats over them. In the background is a burning town and two figures, one of which appears to be Hercules slaying the Nemean lion.

Signed by a later hand: "Georgio Mantouano P."

This picture is an adaptation of an engraving executed by Adamo Sculpore; an example of the plate is in vol. v of *Wilton House Engravings*.



SEEMAN, ENOCH.

1694-1744.

GERMAN SCHOOL.

LITTLE is known of this painter; his father Isaac Seeman, a native of Dantzic, brought him to England, where he seems to have obtained a considerable amount of work. Seeman had a brother Isaac, and a son Paul, both portrait painters. He died in London.

¹ Leigh Hunt.

133. FOUR CHILDREN OF GEORGE II.

ENOCH SEEMAN.

49 in. H. 37 in. W. Canvas.

Ante Library.

Frederick, Prince of Wales, Anne, Princess Royal, Princess Amelia, and Princess Elizabeth, sitting together in what appears to be a box at a theatre.

One of them holds in her hand a threefold gold frame in which are miniatures of King George I, George Augustus, Prince of Wales, and Wilhelmina-Caroline, Princess of Wales.



SIRANI, ELISABETTA.

1638-1665.

SCHOOL OF BOLOGNA.

BORN at Bologna, Elisabetta studied under her father, Giovanni Andrea; although she was poisoned, it is said by her maid, before she was twenty-seven, she contrived to execute a great number of paintings, in the majority of which she imitated Guido's second manner.

299. MARY MAGDALEN.

ELISABETTA SIRANI.

19½ in. H. 15 in. W. Canvas.

South-West Tower.

Mary Magdalen kneels before a crucifix at the foot of an overhanging rock which forms an arch above her, she looks up in adoration at two infant Angels who embrace in the air above.

Gambarini mentions a picture by Girolamo da Carpi which he thus describes: "His manner of Correggio. A Magdalen kneeling at prayers with a book on a rock, and she has a discipline, the light breaks in behind her, from the Arundel Collection." He also mentions one by "Elisabeta daughter of Sirani: a Magdalen contemplating with a crucifix in a desert, Angels appear above: It is mentioned by Maluagia the IV in his catalogue."



SIRANI, GIOVANNI ANDREA.

1610-1670.

SCHOOL OF BOLOGNA.

BORN at Bologna, Sirani studied under Guido Reni; he earned his reputation chiefly as a copyist and imitator of his master's style. "He usually painted in a large size, and a grand style, like that of his master; but his manner was strong and rather too dark; though his composition is good, and a great deal of grace appeared in his attitudes, and in the airs of his heads."¹

268. CUPIDS AT PLAY.

GIOVANNI ANDREA SIRANI.

16 in. H. 13 in. W. Canvas.

South-East Tower.

Two winged amorini support a third on their hands, a fourth lies on the ground behind them; dark background.

Skilfully painted, but in bad condition, it was acquired before 1730.

235. THE VIRGIN, CHILD, AND ST. JOHN.

SCHOOL OF SIRANI.

15 in. H. 10½ in. W. Canvas.

North-East Staircase.

The Virgin, three-quarter length, is seated with the Holy Child undraped in her arms. He presents a small black and white bird to the infant St. John.

A picture of little interest which may have been executed by Jacopo Cavedone.



SMALLFIELD, FREDERICK.

BORN 1829.

ENGLISH SCHOOL.

BORN at Homerton, Smallfield studied in the Royal Academy Schools, his first picture being exhibited in 1849. An Associate of the Old Water-Colour Society, he painted both genre pictures and portraits, among his sitters being the late Marquis of Bute and the late Lord Oxenbridge.

¹ Pilkington, *Dictionary of Painters*.

137. THE INVENTOR OF SAILS.

FREDERICK SMALLFIELD.

36 in. H. 47 in. W. Canvas.

Ante Library.

An undraped figure lies at full length on the verge of a cliff overlooking the sea, and examines the formation of the wings of a dead sea-bird. This picture was exhibited about the year 1874 at the Grosvenor Gallery, and was bought by George, Earl of Pembroke. A repetition in water-colour is in the possession of the artist.



SNYDERS, FRANZ.

1579-1657.

FLEMISH SCHOOL.

BORN at Antwerp, Snyder was registered in the guild of that city as Hell Brueghel's apprentice in 1592, and rose to the mastership in 1602. It is said that he studied under van Balen. "His whole treatment of the animal world, his developed form of art, his clear and frequently glowing colouring, and his broad and masterly touch were inspired by the example of Rubens, to whom he stood not in the relation of a scholar, but in that of a thoroughly independent fellow-painter. This appears from the human figures painted by Rubens in Snyder's animal pieces, from the animals introduced by Snyders into Rubens' hunts, as well as from the flowers and vegetables executed by Snyders in other works by the great master, and which were so painted as not to mar the unity of the piece."¹

The Gallery of the Prado at Madrid contains many fine examples of this painter; others are to be found in Paris, St. Petersburg, Antwerp, Brussels, Munich, and the Hague. He died at Antwerp.

165. DOGS IN A LARDER.

FRANZ SNYDERS.

45 in. H. 82 in. W. Canvas.

Dining Room.

Three dogs in a meat larder; one snatches a sirloin from a table, the other two snarl over a lump of offal on the ground below.

This picture has suffered terribly from the over-zealous hand of the cleaner, but it appears to be a genuine example of the master.

¹ Kugler.

It was one of the three pictures left to Henry, ninth Earl of Pembroke, by the Prince of "Hespeinstair"; for the other two see SOMER and GENNARI.



SOLARIO, ANDREA (ANDREAS MEDIOLANENSIS).

Circa 1460-1515.

SCHOOL OF MILAN.

BORN at Milan, Solario went to Venice in 1490; seventeen years later, at the invitation of the Cardinal d'Amboise, he visited France, where he assisted in the decoration of the Château Gaillon, destroyed during the Revolution. Shortly before his death he was employed in Naples in conjunction with Andrea da Salerno; the actual date of his death is uncertain, but it seems to have occurred at Milan about 1515. He has often been confused with Andrea Salai (Salaino or Salario) who was also a Milanese and a scholar and favourite of Leonardo da Vinci.

255. VIRGIN AND CHILD.

AFTER ANDREA SOLARIO.

16½ in. H. 12½ in. W. Panel.

Maiden Lane.

The Virgin, three-quarter length, offers her breast to the Holy Child, who rests entirely undraped on a green cushion with a gilt border. In the background are rocks and the trunk of a tree, on each side of which is a landscape painted with great minuteness.

This picture is a close repetition of the picture in the Louvre known as the "Virgin of the Green Pillow"; the principal figures appear to have been much repainted, and the background suggests the hand of a Dutch copyist.

Gambarini ascribes the picture to this artist, and remarks that "the landskip over her shoulders shows little figures of persons and horses wonderfully neat. Velvet Bruggell followed this manner."

Other repetitions of this composition with slight variations are at the Carrara Academy at Bergamo, the Schweitzer Collection in Berlin, and at Milan.



OMER, PAUL VAN (VANSOMER).

1570-1624.

DUTCH-FLEMISH SCHOOL.

BORN at Antwerp, van Somer is said to have worked first with his brother Bernard as a portrait painter in Amsterdam. Visiting England he gained many clients, among his sitters being James I, Anne of Denmark, his Queen; Lord Bacon, at Panshanger; William, Earl of Pembroke, now in St. James's Palace; the Earl and Countess of Arundel, now in Arundel Castle, and the Countess of Southampton. Van Somer died in London, and was buried in the church of St. Martin-in-the-Fields.

166. A FLEMISH NOBLEMAN.

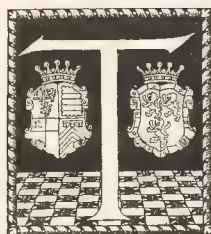
PAUL VAN SOMER.

*About 96 in. H. 84 in W. Canvas.**Dining Room.*

A man in a plumed hat, wearing a long fur-lined black coat, embroidered yellow waistcoat, and riding boots over lace gaiters, stands under a tree to the right; his page, hawk on wrist, approaches him, a dog by his side. In the background is a horse with what appears to be a cross-bow at the saddle bow.

This was once an exceptionally fine painting, but now, owing to the unwelcome attentions of a diligent house-carpenter of former times, it is little more than a ghost of its old self.

It was one of three pictures left to Henry, ninth Earl of Pembroke, by the Prince of "Hespeinsteir," the other two being Snyder's "Dogs in a Larder," and the "Woman taken in Adultery," ascribed to Benedetto Gennari.



TARUFFI, EMILIO.

1633-1696.

SCHOOL OF BOLOGNA.

BORN at Bologna, Taruffi studied under Francesco Albano, among his fellow pupils being Carlo Cignani, whose assistant he afterwards became. Lanzi mentions that he was an excellent copyist of any ancient manner, and a portrait painter of great spirit. Kugler does not mention him. He is said to have been assassinated.

266. CUPID AND A CHILD.

EMILIO TARUFFI (?).

16 in. H. 13 in. W. Canvas.

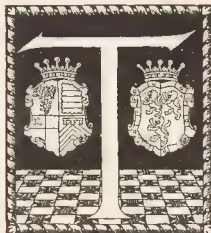
South-East Tower.

Cupid, winged, struggling with a child for a bow. Background of trees.

This picture is described by Pilkington in his *Dictionary of Painters* as "A fine picture by Taruffi at Wilton representing Cupid forcing away his bow from another boy who has seized it." The writer either cannot have seen the picture, or else sacrificed his judgement to his desire to please, for by no stretch of the imagination can it be called a fine picture.

Acquired before 1730.

TASSI. See VIVIANI.



TEMPESTA, ANTONIO.

1555-1630.

FLORENTINE SCHOOL.

BORN at Florence, Tempesta studied first under Santi di Tito and later under Stradanus. He painted landscapes, battles, cavalcades and processions, prepared cartoons for tapestry, and gave scope to his genius in the most fanciful inventions in grotesque and ornamental work, being also a prolific etcher. According to Lanzi his drawing is not very correct, and his tints are sometimes too much inclined to a brownish hue; "but," he continues, "all such faults are pardonable in him, as being occasioned by that pictoric fury which inspired him, that fancy which hurried him from earth, and conducted him through novel and sublime regions, unattempted by the vulgar herd." He died in Florence.

252. DAVID AND GOLIATH.

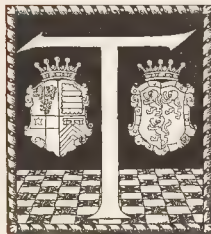
ANTONIO TEMPESTA.

36 in. H. 52 in. W. Canvas.

North-East Tower.

David rides on a white horse, carrying a huge sword; before him a soldier carries the severed head of Goliath, accompanied by maidens dancing and singing. A cavalcade of soldiers with standards, some on horseback, follows behind, escorting the king who is seated in a chariot drawn by four white horses. The colouring is crude and unpleasant, and the drawing faulty, but the procession is grouped with some skill.

This painting may have been done for the set of plates from the Old Testament, etched by Tempesta, known as "Tempesta's Bible." It is carefully described by Gambarini as the "Triumph of Saul, David before, on horseback, with Goliath's sword, and one before with Goliath's head," and was acquired before 1730.



TENIERS, DAVID (THE YOUNGER).

1610-1690.

FLEMISH SCHOOL.

BORN at Antwerp, Teniers no doubt studied first under his father; the influence of Rubens and Adriaen Brouwer being perceptible in his pictures, it is generally supposed that he was indebted to these artists for his later instruction. In 1632-3 he was admitted, in the quality of the son of a painter, into the Guild of St. Luke at Antwerp, being appointed Dean twelve years later. The Archduke Leopold William,

Stadtholder of the Spanish Netherlands, appointed him Court painter, and also Groom of the Chambers (*Ajuda de Camera*), including the charge of the picture gallery; and his successor, Don Juan of Austria, natural son of Philip IV of Spain, confirmed him in both these offices.

In 1650 Teniers left Antwerp and settled in Brussels; he bought, about this time, a country seat at the village of Perck, near Mechlin, and entertained there many of the Spanish and Flemish nobility. He married twice, his first wife being a daughter of Jan Brueghel; his second, Isabelle de Fren, daughter of the Secretary of State for Brabant, both of whom he survived, dying at Brussels at the advanced age of eighty-four.

Smith, in his Catalogue, mentions nearly seven hundred pictures by his hand.

22. A MAN SMOKING.

DAVID TENIERS.

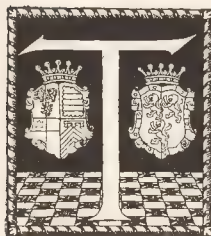
8½ in. H. 11¼ in. W. Panel.

Little Ante-Room.

A man in a gray-blue coat and red cap seated on a block of wood, lighting his pipe from an earthenware chafing dish which he holds in his left hand; at his shoulder is a jug with a white cloth beside it on a stool; in the dim background are four men playing cards. Signed by the painter: "D. Teniers F."

The principal figure, in the red cap, occurs in many of Teniers' pictures and among the figures he painted into the landscapes of others; the panel is a brilliant, if small, example of the master.

Gambarini mentions "Men bowling at a pin of wood—by old Teniers," but there is no mention of "A man smoking" before the catalogue of Heirlooms of 1827.



TESTA, PIETRO (IL LUCCHESINO).

1617-1650.

FLORENTINE SCHOOL.

BORN at Lucca, Testa studied there under Pietro Paolini; he afterwards went to Rome, and there had several masters, among them Domenichino and Pietro da Cortona. Of a naturally morose disposition, he seems to have made many enemies. His pictures are scarce, and he is better known as an engraver than as a painter.

This artist lost his life by endeavouring to recover his hat, which by a sudden gust of wind was blown into the Tiber while he sat on the bank designing.¹

¹ Pilkington, *Dictionary of Painters*.

263. PYRRHUS¹ BROUGHT DEAD OUT OF THE TEMPLE.

PIETRO TESTA.

Maiden Lane.

25 in. H. 34 in. W. Canvas.

Some men carry a corpse to a chariot with white horses standing at the steps of a circular temple; others run down the steps, and an excited crowd is visible inside.

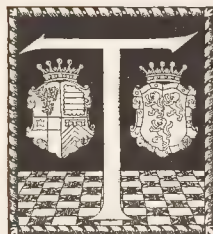
This picture is a sketch of a large composition of which an engraving exists among the *Wilton Engravings*, but the margin being unfortunately cut there is no clue to the painter.

It is in very bad condition and of little interest.

Gambarini describes it thus: "Pyrrhus carried from the Temple of Apollo, where he was murdered by Orestes, in which Temple is seen Hermione, &c., where she was just married to Pyrrhus tho' before betrothed to Orestes; the Horses of the Chariot by the Fright appear with a great spirit, he has graved this."²

Criticizing this painter, Fuseli says: "The style of Pietro Testa as a designer was unequal; he generally tacked to antique torsos ignoble heads and extremities copied from vulgar models. Of female beauty he seems to have been ignorant. He delighted in allegoric subjects, which are mines of picturesque effects and attitudes, but in their meaning as obscure as the occasions to which they allude."

THEODORO. See GHISI.



RIGA, GIACOMO.

I CAN find no mention of this artist.

112. A NATIVITY.

GIACOMO TRIGA (?).

23 in. H. 28 in. W. Canvas.

Great Ante-Room.

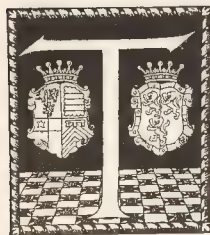
The Virgin raises the white drapery that covers the Holy Child, St. Joseph leans over him; in the foreground a shepherd holds a lamb, its feet

¹ Or Neoptolemus, son of Achilles, killed by Orestes in the Temple of Apollo for marrying Hermione, daughter of Menelaus.

² Testa was also an engraver. It is possible that the plate I have mentioned was engraved by him from his own design, but that it was not executed from the Wilton picture is certain, as it contains many more figures and an elaborate background.

tied together. Angels kneel by the manger. A picture of little interest, suggesting the late school of Bologna.

Acquired before 1730.



TURCHI, ALESSANDRO.

1582-circa 1648.

VENETIAN SCHOOL.

BORN at Verona, Turchi was first taught by Felice Brusasorci (Riccio); residing afterwards in Venice he studied under Carlo Caliari, and thence proceeding to Rome, formed a style wholly his own. According to Lanzi he excelled in the choice and distribution of his colours, among which is introduced a reddish tint which much enlivens his pictures, and is one of the indications by which we may recognize the author. He is said to have employed exquisite care in the application of his tints, and to have possessed some secret art, by means of which they continue to attract the envy of posterity. The truth is, he selected, purified, and kneaded well his colours, besides consulting chemists on the subject. He died at Rome.

190. VENUS VISITING THE FORGE OF VULCAN.

ALESSANDRO TURCHI.

8½ in. H. 17½ in. W. Panel.

Lady Pembroke's Room.

Venus, attended by the three graces, is led by Cupid to a forge where Vulcan, with a very modern-looking wooden leg, and three others are at work; a fifth attends to the fire; all except Venus are undraped.

On the back of the panel is the word "Domenicino." Gambarini describes this picture in detail, and attributes it to Turchi.





VAN DER HEYDEN, JAN.

1637-1712.

DUTCH SCHOOL.

BORN at Gorinchen, van der Heyden's only instruction seems to have consisted of a few lessons from an unknown glass-painter. His chief characteristic is an extreme minuteness of detail; in some cases this elaboration is carried to such a pitch that the assistance of a magnifying glass is necessary. His subjects chiefly consist of well-known buildings, palaces, and churches in Holland and Belgium, also of canals in Dutch towns, with the buildings on their banks, and although he paints each individual brick and stone in detail, he avoids hardness, and retains warmth in his colour. Only one hundred and fifty-eight of his works are mentioned in Smith's Catalogue; this number, according to Kugler, would have been much larger had not his extraordinary mechanical talents led to an invention on his part by which the construction of fire engines was considerably improved. In consequence of this the magistracy of Amsterdam placed him at the head of the fire-engine establishment, thereby so encroaching on his time that little remained to devote to his art. He died at Amsterdam.

317. CHURCH OF ST. MICHAEL AT ANTWERP.

JAN VAN DER HEYDEN.

20 in. H. 27½ in. W. Panel.

Unframed.

An avenue of trees, flanked by brick walls, leading to the east end of a Gothic Church; a few figures are somewhat clumsily put in by another hand. The minuteness with which the detail of this picture is carried out is indescribable, every brick, tile, and

slate is elaborated without destroying the unity of the composition. If it had been cared for it would have been one of the glories of the Wilton Collection, but unfortunately it has long since perished beyond recall, and we can only sigh over the wreck.

The figures are clumsy and ill-placed, and were probably the work of Eglon van der Neer.



AN DER VELDE, WILLEM.

1633-1707.

DUTCH SCHOOL.

BAPTIZED at Leyden, van der Velde studied first under his father Willem the elder, and then became a pupil of Simon van Vlieger. According to Kugler the earlier part of his professional life was spent in Holland, where, besides numerous pictures of the various aspects of marine scenery, he painted several well-known sea fights in which the Dutch had obtained the victory over the English. He afterwards followed his father to England, where he was greatly patronized by Charles II and James II, for whom, in turn, he painted the naval victories of the English over the Dutch. There is no question that Willem van der Velde the younger is the greatest marine painter of the whole Dutch school. Smith mentions three hundred and twenty-nine of his pictures, the majority of which are in Holland and this country. Van der Velde died at Greenwich, and was buried in St. James's Church, Piccadilly.

100. WARSHIP SALUTING IN A CALM.

WILLEM VAN DER VELDE.

16 in. H. 20 in. W. Canvas.

Great Ante-Room.

A three-masted warship salutes a sloop lying at anchor, from which a long-boat manned with rowers puts off; both ships fly the Dutch tricolour.

Signed, on a piece of driftwood in the foreground: "W. V. V."

This little picture is probably the finest example of the painter which exists among the private collections in England. In the Steengracht Gallery at the Hague there is a "Mer Calme" which, though slightly smaller than the Wilton picture, was evidently painted at the same period, and partly from the same models.

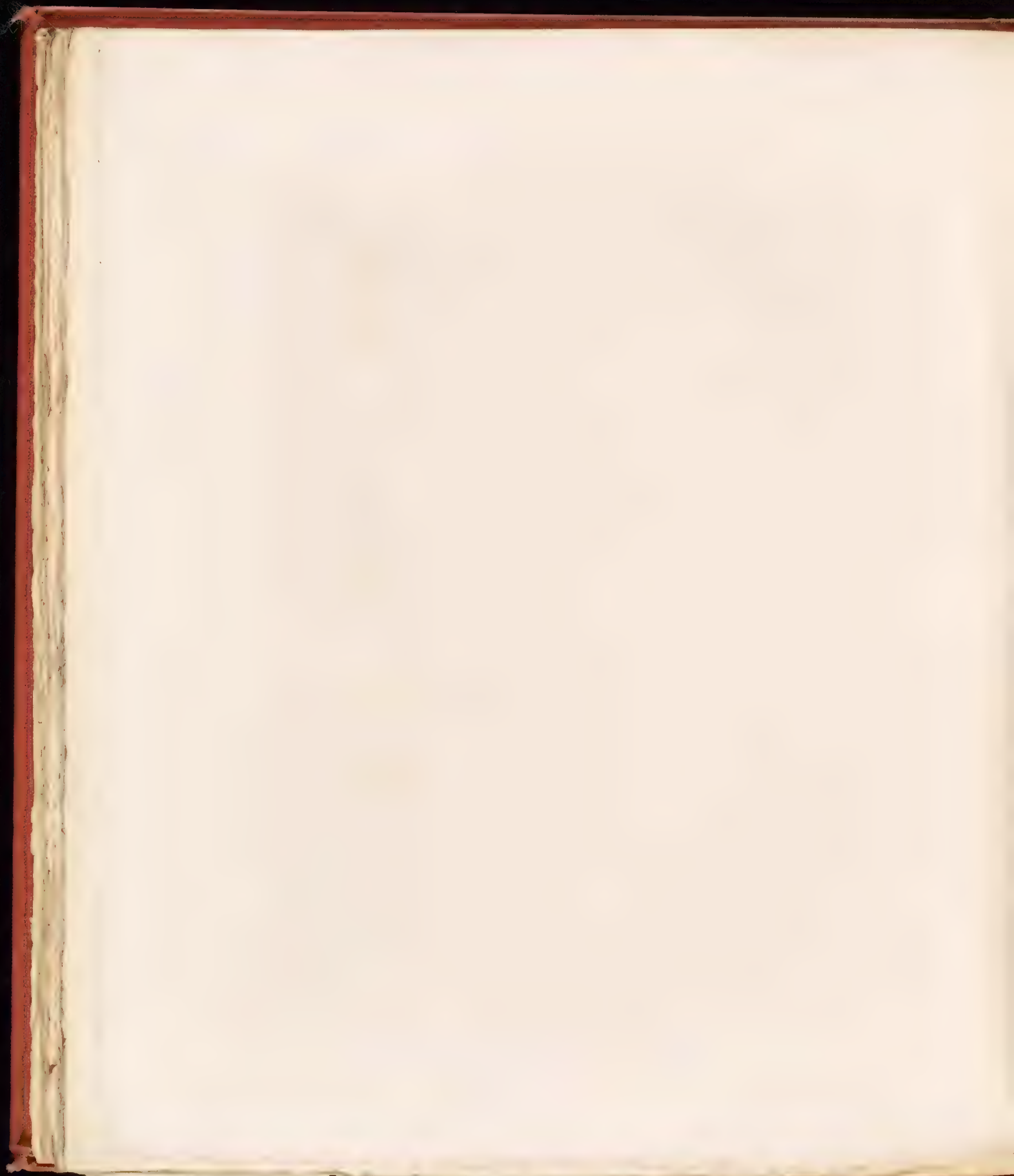
Britten, in his *Beauties of Wilts*, mentions a "Calm" by van der Velde, at Wilton, which corresponds in size, but the early catalogues make no mention of such a picture; it may therefore have been acquired at the end of the eighteenth century.

No 100

WARSHIP SALUTING IN A CALM

VAN DER VELDE

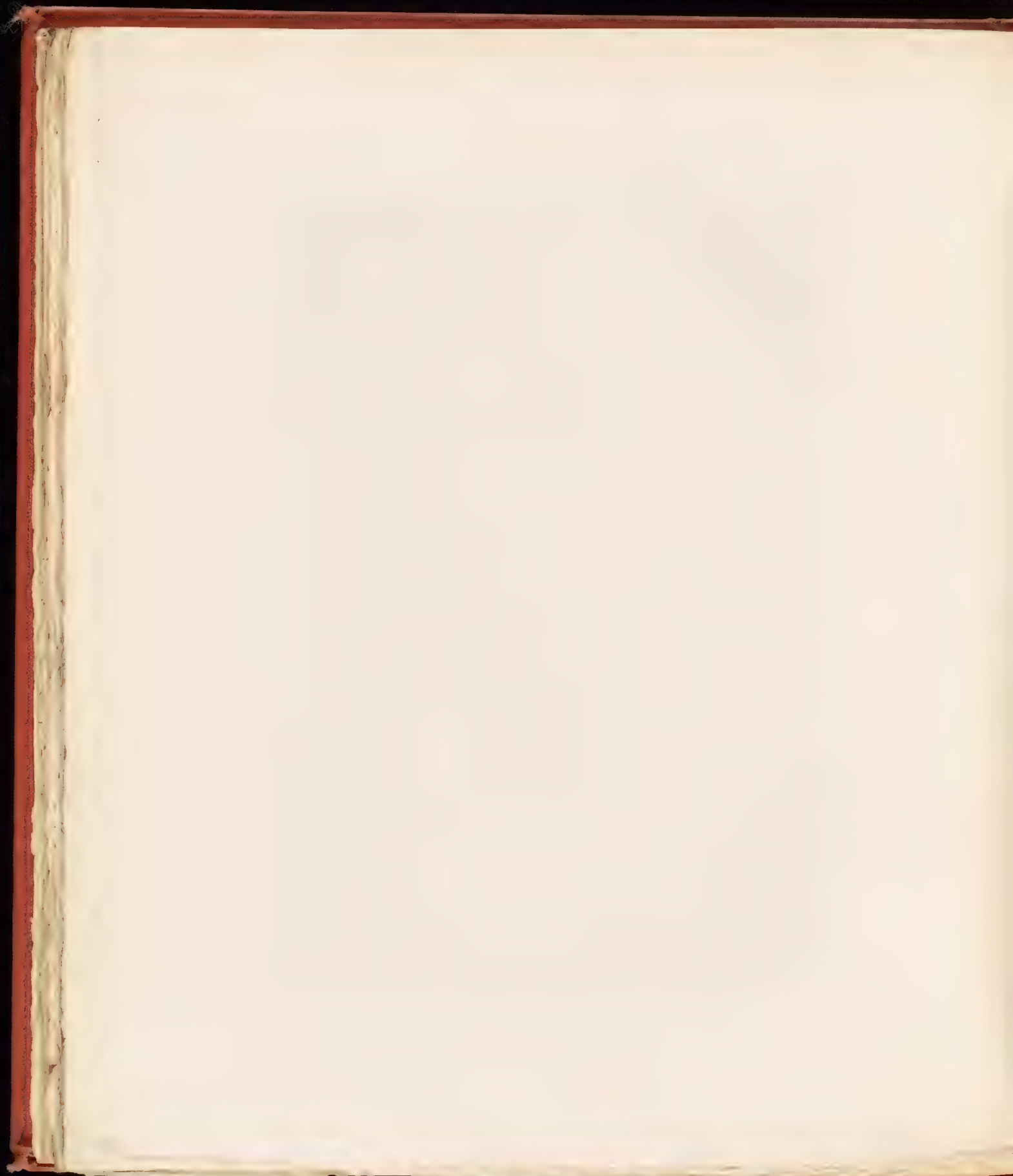








No. 77
A STORM
VAN DER VELDE



82. A CALM.

WILLEM VAN DER VELDE.

17½ in. H. 25½ in. W. *Canvas.**Colonnade Room.*

The occupants of a fishing cutter in the foreground are engaged in hoisting the mainsail to take advantage of a slight breeze which just ruffles the surface of the water; further out to sea a three-masted warship is shaking out her sails and fires a gun as a signal to those ashore; two other warships with sails set just catch the breeze, while four more lie at anchor in the offing.

Although not so fine as No. 100, this picture is probably a genuine example of van der Velde. It is signed with his usual signature: "W. V. Velde, 1676," and was acquired before 1730.

77. A STORM.

WILLEM VAN DER VELDE.

17½ in. H. 25½ in. W. *Canvas.**Colonnade Room.*

An open fishing boat, flying a large horizontally striped red and white flag, makes towards the shore. Further out to sea a square-rigged ship furls her sails before the coming squall. In the offing are two more ships dimly seen against a dark bank of clouds.

This picture is evidently a pendant to No. 82, but it is so inferior in execution that it is difficult to ascribe it to the same hand. On the back of the canvas are the words "Young Mr. Van der Velde," and it is signed "W. v. Velde," the signature being similar to that on the "Gale" in the Amsterdam Gallery (No. 2479).

A seal on the back of the canvas seems to bear the coat of the Fitzwilliams of Ireland: "gules on a bend cotised argent, three popinjays vert beaked and legged of the field, a crescent or for difference." The seal is somewhat obliterated, and the popinjays resemble mullets. The crest, however, is apparently "a tyger's head coupéd," and may have been a modification of the Fitzwilliam's "demi Tyger quarterly argent and azure holding in both hands a bunch flowered gules leaved and slipped vert, a crescent for difference." It is quite possible that both these pictures (Nos. 82 and 77) may have been given by Lord Fitzwilliam at the time of his daughter's marriage (1723) with Henry, eldest son of Thomas, Earl of Pembroke. They are both mentioned in Gambarini's catalogue, and were therefore in the collection before 1730.



AN DER WERFF, ADRIAEN.

1659-1722.

DUTCH SCHOOL.

BORN at Kralinger-Ambacht, near Rotterdam, van der Werff studied under Cornelis Picolet, a portrait painter, and later under Eglon van der Neer. Unlike all others of the Dutch school, he adhered to the pursuit of the ideal, and confined himself to Biblical and mythological subjects, which he executed with great smoothness and finish. His greatest patron was the Elector John William, of the Palatinate, for whom he painted many pictures which are now to be found at Munich. His figures were for the most part on a small scale, and he acquired such a reputation that he was unable to cope with all his commissions.

Van der Werff died at Rotterdam.

38. MARS AND VENUS.

ADRIAEN VAN DER WERFF.

19 in. H. 16 in. W. Canvas.

Corner Room.

Venus, undraped, reclines on a red drapery, leaning against a fluted pillar; Mars leans over her holding her hand, behind him Cupid appears through the opening of a green curtain. Background of pillars.

Although somewhat darkened by the action of time, this picture seems to be a genuine example of van der Werff: the flesh painting, smooth and brilliant, gives the impression of enamel work; the drawing is faulty, and the shadows crude and hot in colour, and the picture may be attributed to the period when the painter was producing hasty and inferior work for the foreign markets.

Gambarini gives the following interesting note regarding its acquisition, presumably by Thomas, Earl of Pembroke: "This picture was sold for much less than it cost, by a servant of the Elector Palatine, who kept the fifteen scripture histories ending with Christ's Ascension, for which, since, he has had very good prices, his manner being very tedious [*sic*]."

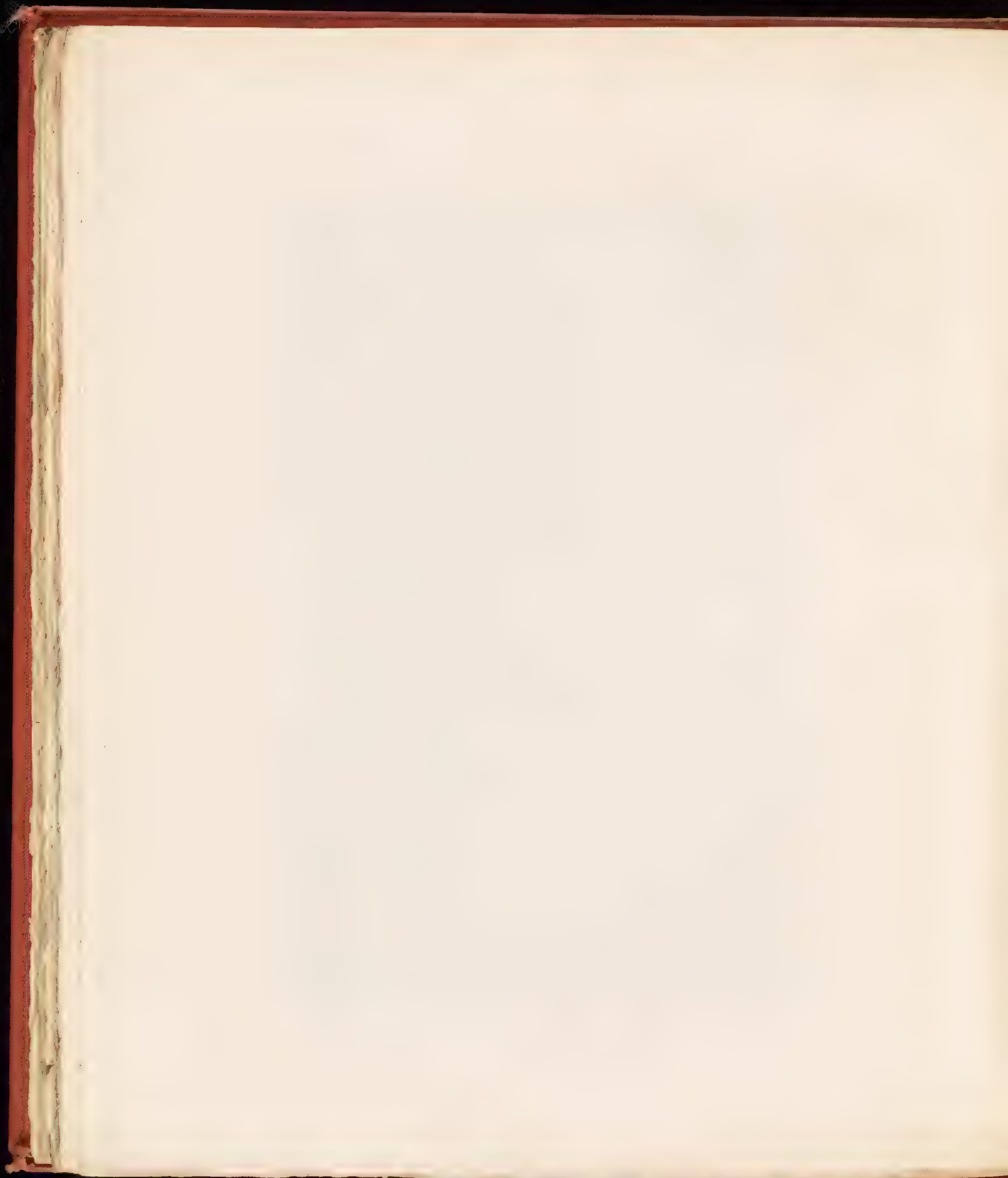




No. 113

THE HERBERT FAMILY

VAN DYCK





AN DYCK, SIR ANTHONY.

1599-1641.

FLEMISH SCHOOL.

BORN at Antwerp, Van Dyck, after spending a few years in the studio of Hendrik van Balen, became, in 1615, the pupil of Rubens, being promoted to the post of assistant five years later. He paid his first visit to England in 1621; he then spent some five years in Italy, visiting Genoa, Rome, Venice, and Palermo, returning to Antwerp *via* Paris about 1626.

Four years later he paid a second visit to England, hoping to obtain the favour of the King; in this he was disappointed, and returned to Holland¹; he was, however, recalled by Charles in 1632, and became "Principal Painter to their Majesties in St. James," with special apartments in Blackfriars, receiving the honour of knighthood on the 5th July, 1632.

With the exception of a short visit to Antwerp just before his death, Van Dyck remained in England, spending the summer months at Eltham, and died on the 9th December, 1641, at Blackfriars, in the forty-third year of his age.

He was buried in the old Cathedral of St. Paul.

113. THE HERBERT FAMILY.

SIR ANTHONY VAN DYCK.

11 ft. H. 17 ft. 1 in. W. Canvas.

Double Cube Room.

This magnificent group of the family of Philip, fourth Earl of Pembroke and first Earl of Montgomery, contains ten life-size figures.

Seated in the centre are the Earl and his second wife, Anne Clifford; on their left stand Anna Sophia, eldest daughter of the Earl by his first wife, and her husband Robert, Earl of Carnarvon.

On the right stand the Earl's five sons, also by his first wife, in the following order: Charles, Lord Herbert, Philip, William, James, and John. Standing on the steps in the foreground is Lady Mary, daughter of George, Duke of Buckingham. In the clouds above appear the three children, James, Henry, and Catherine, who died in infancy.

A biographical sketch of the principal figure, Philip, fourth Earl of Pembroke, is given under his portrait, also by Van Dyck, No. 119 below.

¹ "He went away chagrined, but his Majesty soon learning what a treasure had been within his reach, ordered Sir Kenelm Digby, who had sat to Vandyck, to invite him over."—Walpole (Dallaway), vol. ii, p. 193.

ANNE CLIFFORD, sole daughter and heir of George Clifford, third Earl of Cumberland and thirteenth Baron Clifford, K.G., and his wife Margaret Russell, daughter of Francis, second Earl of Bedford, appears to have been an exceptionally gifted woman.¹ Born in 1589-90, she married, when in her twentieth year, Richard Sackville, Lord Buckhurst, afterwards second Earl of Dorset, who died fourteen years later.

Her first husband was "like all the Buckhursts, a man of sense and spirit, but of licentious morals," and her married life at Knole in Kent was, according to her own memoirs, unhappy. Undeterred, however, by her first experience she essayed a second venture, and at Cheney's on the 3rd June, 1630, became the second wife of Philip, fourth Earl of Pembroke; the marriage taking place the year that he succeeded to the title and estates.

It was hardly to be expected that this alliance with a nobleman described by a contemporary as "a brutal simpleton" would be successful, and we find her complaining that "The marble pillars of Wilton were oftentimes but the gay harbours of anguish." Whitaker adds, however, that "if there was a failing point about her character, it was

¹ Her own estimate of her varied gifts is given in "A Summary of the Records and a true memorial of the life of me the Lady Anne Clifford" (*Historical MSS. Commission*, 11th Report, Appendix, part vii, p. 86.—MSS. of Lord Hothfield).

The following extracts are of great interest.

"I was through the providence of God begotten by my valiant father and conceived with child by my worthy mother the first day of May in one thousand five hundred and eighty nine in the Lord Wharton's house in Chanon Row in Westminster, hard by the river of Thames, as Psalm 139. Yet I was not born till the thirtieth day of January following, when my mother brought me forth in one of my father's chief houses called Skipton Castle in Craven. Eccl., chap. 3. For she came down into the North from London with her two sons, being great with child with me, my father being then in great peril at sea in one of his voyages . . . yet it pleased God to preserve him so as he lived to see my birth and a good while after, for I was fifteen years and nine months old when he died.

"I was very happy in my first constitution both in my mind and body both for internal and external endowments, for never was there a child so equally resembling both father and mother than myself. The colour of mine eyes was black like my father's and the form and aspect of them was quick and lively like my mother's. The hair of mine head was brown and very thick and as long as that it reached to the calf of my legs when I stood upright: with a peak of hair on my forehead, and a dimple on my chin like my father, full cheeks and roundfaced like my mother, and an exquisite shape of body resembling my father; but now time and age hath long since ended all these beauties, which are to be compared to the grass of the field—as Isaiah, Chap. 40, Verses 6, 7, 8. 1 Peter, Chap. 1, Verse 24. For now when I caused these memorials of my life to be written, I have passed the sixty third year of my age.

"And though I say it the perfections of my mind were much above those of my body. I had a strong and copious memory, a sound judgment, and a discerning spirit, and so much of a strong imagination in me as that many times even my dreams and apprehensions beforehand proved to be true . . . and from my childhood by the bringing up of the said dear mother, I did as it were even suck the milk of goodness, which made my mind grow strong against the storms of fortune which few avoid

that she loved independence, and even authority too well for a wife." How completely she came under the domination of her lord is shown by the following letter addressed to her uncle, the Earl of Bedford:

"My Lorde,

"Yester daye by Mr. Marshe I receved your lordships letter, by whiche I perceived how muche you were trubled att the reporte of my beeing sicke; for whiche I thanke your lordship. I was so ill as I did make full accountt to die; but now I thank God, I am somthinge better.

"And now, my lorde, give me leve to desire thatt favouer from your lordship as to speke earnestly to my lorde, for my coming upe to the towne this terme, ether to Barnardes Castell or the Cok-Pitt. And I protest I will be reday to returne backe hither agane when-so-ever my lorde appoynttes itt. I have to this purpos written now to my lorde, and putt itt inclosed in a letter of mine to my ladye of Carnarvon, as desiring her to deliver itt to her father, whiche I know she will doe withe all the advantage she can to farder the bussnes; and iff your lordship will joyne withe her in itt, you shall afford a charittable and a most acceptable favouer to

"your lordships cossen, and humble friend to command

"Anne Pembroke.

"Ramossbury this 14th day of January 1638.

"Iff my lorde sholld denie my comming, then I desire your lordship I may understand itt as sone as my bee, thatt so I may order my poore businesses as well as I cann, withe outt my one comming to the towne, for I dare not Ventter to come upe withe outt his leve; lest he sholld take thatt occassion to turne me outt of this howse, as he did outt of Whitthall, and then I shall nott know wher to put my hede.

"To the Right Honorable my Noble Cossen, the Earlle of Bedford, deliver this."

who are greatly born and matched, if they attain to any number of years, unless they betake themselves to a private retiredness which I could never do until after the death of both my husbands.

"I must confess with inexpressible thankfulness that . . . I was born a happy creature in mind, body, and fortune, and that those two Lords of mine to whom I was afterwards by the Divine Providence married were in their several kinds worthy noble-men as any there were in the kingdom, yet was it my misfortune to have contradiction and crosses with them both. With my first Lord about the desire he had to make me sell my right in the lands of my ancient inheritance for money, which I never did nor never would consent unto; insomuch as the matter was the cause of a long contention betwixt us, as also for his profuseness in consuming his estate and some other extravagances of his. And with my second Lord because of my youngest daughter, the Lady Isabella Sackvill would not be brought to marry one of his younger sons, and that I would not relinquish the interest I had in five thousand pounds, being part of her portion out of my lands in Craven. Nor did there want divers malicious willers to blow and foment the coals of discontent betwixt us. So as in both their lifetimes, the marble pillars of Knole in Kent and Wilton in Wiltshire were to me oftentimes but the gay harbours of anguish."

The quarrel which culminated in her expulsion from Whitehall and exile at Ramsbury, seems to have arisen from her refusal to encourage a match between one of her stepsons and her second daughter, Isabella Sackville; the latter subsequently married James Compton, Earl of Northampton, which fact accounts for the presence at Castle Ashby of a portrait of Anne Clifford Aet. 13. Her eldest daughter Margaret married, in 1624, John, Lord Tufton, afterwards Earl of Thanet, to whose descendants passed her castle at Skipton.

She survived her second husband twenty-seven years, which time, according to Ballard, "was intirely spent in a continued series of good works, viz. in strict piety, extensive charity, and generosity to learned men: also in erecting several sacred edifices for the service of Almighty God." She seems to have had a passion for building, for not content with restoring or rebuilding the churches at Appleby, Skipton, and Bongate, and the chapels of Brougham, Ninekirke, and Mallerstang, she built or repaired six castles, among them Brough Castle and Pendragon Castle. "Her duty and affection to her parents," says Ballard, "was as conspicuous as any of her other shining virtues: a particular instance of which is the beautiful pillar which she erected on the place where she took her last farewell of her mother: it is commonly called the Countess' pillar, and is adorned with coats of arms, dials, &c. with an obelisk on the top coloured with black; and the following inscription in brass, declaring the occasion and meaning of it.

THIS PILLAR WAS ERECTED ANNO 1656.
BY THE RIGHT HONO. ANNE COUNTESS DOWAGER OF
PEMBROKE. AND SOLE HEIR OF THE RIGHT
HONOURABLE GEORGE EARL OF CUMBERLAND, &c.
FOR A MEMORIAL OF HER LAST PARTING IN THIS PLACE
WITH HER GOOD AND PIOUS MOTHER THE RIGHT HONOURABLE
MARGARET COUNTESS DOWAGER OF CUMBERLAND
THE SECOND OF APRIL, 1616. IN MEMORY WHEREOF
SHE ALSO LEFT AN ANNUITY OF FOUR POUNDS
TO BE DISTRIBUTED TO THE POOR WITHIN THIS
PARISH OF BROUGHAM EVERY SECOND DAY OF APRIL,
FOR EVER UPON THIS STONE TABLE BY.
LAUS DEO."

Another pleasing trait in her character was her affection for her tutor, Samuel Daniel, to whose memory she erected a monument in the church at Beckington near Philips-Norton in Somersetshire.

She departed this life in her castle at Brougham, 22nd March, 1675-6; and was buried at Appleby in Westmoreland.

In her will, 1st May, 1674, she describes herself as "Ann, Lady Clifford, Countess Dowager of Pembroke, Dorset, and Montgomery, sole daughter and heire to the late right noble George Clifford, Earle of Cumberland, and by my birth from him Lady of the Honour of Skipton in Craven, Baronesse Clifford, Westmorland and Vessey and High Sheriffesse by inheritance of the County of Westmorland."¹

Whitaker, in his *History of Craven*, gives the following summary of her character: "She was one of the most illustrious women of her own or any other age. She had all the courage and liberality of the other sex, united to all the devotion, order, economy (perhaps not all the softness) of her own. She was the oldest, but the most independent courtier in the kingdom: had known and admired Queen Elizabeth; had refused what she deemed an iniquitous award of King James; rebuilt her dismantled castles in defiance of Cromwell; and repelled with disdain, the interposition of a profligate minister under Charles the Second. Her person was tall and upright; her dress, after she resided in the North, usually of black serge; her features more expressive of firmness than benignity. The principles of physiognomy are certainly fallacious, for no one who ever saw a picture of Lady Pembroke without knowing whom it represented, would suppose it to have been meant for a beneficent and amiable woman."

It is recorded that in answer to a demand made by Sir Joseph Williamson, Secretary of State to Charles II, that she should nominate one of his creatures for the Borough of Appleby, she made the spirited reply: "I have been bullied by an usurper, I have been neglected by a court, but I will not be dictated to by a subject: your man shan't stand."²

Of Anne Clifford's literary works we find an account in Park's notes to Walpole's *Royal and Noble Authors*: he mentions that Seward, in his *Anecdotes of Distinguished Persons* (vol. i, p. 215), has printed some memoirs of the early part of Lady Pembroke's life, written by herself. Pennant, in his *Tour in Scotland* (Part II, p. 486), also speaks of a life of this lady in manuscript, written by herself.

The manuscript memorials mentioned by Walpole are preserved in the British Museum (Harl. MSS. 6177), and comprise a summary of the Countess's life written by her ladyship, or by her directions, and transcribed from the original MSS. by Henry Fisher, December, 1737.

At Skipton Castle there is a MS. entitled "A true Memorial of the Life of Lady

¹ *Archaeologia Aeliana*, vol. i, n. 3, p. 12.

² She was strongly solicited to go to Whitehall, after the Restoration, but declined it, saying, "that if she went thither, she must have a pair of blinkers," such as obstruct the sight of untractable horses, lest she should see such things as would offend her in that licentious court. (Granger.)

Anne Clifford," which has been printed in the York Volume of the Archaeological Institute.

PORTRAITS.

1. Aet. 13. Castle Ashby.
2. Aet. 81. Formerly in the Strawberry Hill Collection.¹
3. By Mytens. Formerly in the possession of the Duke of Dorset.
4. By Van Somer. Full length: the property of Countess De la Warr. Lodge's portrait is engraved from this picture. Exhibited S. K. M. 1866.
5. By Gilbert Jackson. Aet. 64. Canvas, 29 in. H. 34½ in. W., to the waist, life size in oval. Woburn Abbey.
6. By Ozias Humphry, R.A. Miniature after the original at Knole.
7. By Van Dyck. Full length standing figure in green silk. Dalkeith Palace.
8. By Van Dyck. Half length in red dress. Dulwich Gallery.
9. By S. Cooper. Miniature. The property of S. Addington, Esq. Exhibited at the S. Kensington Loan Ex., 1862 (No. 1910).
10. Painter unknown: to the waist, face three-quarters to the left. Deep white collar, black lace scarf over head, in the corner a shield of arms, Herbert impaling Clifford, surmounted by a coronet. Formerly in the possession of Col. C. R. Fox. National Portrait Gallery (No. 402). Very similar to engraving No. 7 below.

ENGRAVINGS.

1. Head and shoulders, to right, in oval. Arms in lozenge below. "R. White, sculp. The Lady Anne Clifford, the only daughter of George, Earle of Cumberland. Aetat. 13, 1603." 9¾ in. H. 6¾ in. W. (engraved space). The original picture is at Lord Northampton's at Castle Ashby.
2. Same as above without arms. 7 in. H. 5½ in. W. (plate-mark).
3. Head and shoulders to left, in oval. Roulette engraving. "Anne, Countess of Dorset and Pembroke, from a painting in miniature by Ozias Humphry, Esq., R.A., after the original at Knowle." 4½ in. H. 3¾ in. W. (published 1st June, 1803).
4. Same plate with curls added on forehead. Published 1st February, 1807.
5. Three-quarter length, to left, holding a rose in her left hand. Title below; from the original by Mytens, in the possession of the Duke of Dorset. Eng. by E. Scriven. 15 in. H. 10½ in. W. (plate-mark).
6. Same as above. Eng. by H. T. Ryall. Published 1830. 9¾ in. H. 7¾ in. W. (plate-mark). Both five and six are from Lodge's Portraits.

¹ Walpole, in his *Description of Strawberry Hill*, mentions that a medal of the Countess was taken directly from this picture.

7. Head and shoulders to right, in half oval, wearing a black veil over her head. Two shields of arms above. In top corners "XLIV. and 358. Mael Sc. Anne Clifford, Countess of Cumberland. Aet. 81." From an original in the Strawberry Hill Collection. This plate is from Pennant's *Tour through Scotland*, vol. iii. $7\frac{1}{8}$ in. H. $5\frac{1}{8}$ in. W. (plate-mark).

8. Same plate, with the title Pembroke substituted for Cumberland: the latter appears to have been an error.

9. Head and shoulders to left, in oval. Seal and autograph below. $7\frac{3}{8}$ in. H. $4\frac{1}{2}$ in. W. (plate-mark).

10. Half length. From Herbert Family: Van Dyck. $3\frac{5}{8}$ in. H. $2\frac{1}{2}$ in. W. (engraved space).

ANNA SOPHIA, eldest daughter of Philip, fourth Earl of Pembroke, by his first wife, married on the 27th February, 1625, Robert, second Lord Dormer, created (1628) Earl of Carnarvon. Her only son, Charles, who succeeded his father, married Lady Mary Bertie, daughter of Montague, second Earl of Lindsey, but died without male issue on the 29th November, 1709. Lady Elizabeth Dormer, his daughter, became the third wife of Philip, second Earl of Chesterfield.

The Countess died of smallpox at Oxford on the 3rd June, 1643. (*Dugdale Diary*, p. 51.)

PORTRAITS.¹

1. In the family group of Robert Dormer, first Earl of Carnarvon. Artist unknown; the property of the Rev. George Musgrove. Exhibited 1866, National Portraits, South Kensington Museum.

2. Half length, wearing a low-cut sky-blue dress. By Van Dyck: the property of the Earl of Carnarvon. Exhibited Grosvenor Gallery, 1887, No. 81.

3. With hands crossed in front: the property of Lord Verulam (Smith's Cat.).

4. Aged twenty-five, with her brother Philip, aged seventeen. By Van Dyck: the property of the Duke of Devonshire. Exhibited at the G. G., 1887, No. 36.

5. With her husband, in a group after Van Dyck: the property of the Marquess of Bath, Longleat.

ENGRAVINGS.

1. Anna Sophia, comitissa de Caernarvon. Vandyck p. Lombart sc. (folio).²

¹ There is a portrait by Van Dyck at Claydon Place, said to be Anna Sophia, Countess of Carnarvon, but there is little doubt that it represents Lady Wharton. Smith mentions another sold at Sir Peter Lely's Sale in 1680.

² From the Duke of Devonshire's picture.

2. A large head by Baron, traced from the Herbert Family at Wilton.
3. A small print by Hollar after Van Dyck. (Bromley.)
4. A print by Morin after Van Dyck. (Bromley.)

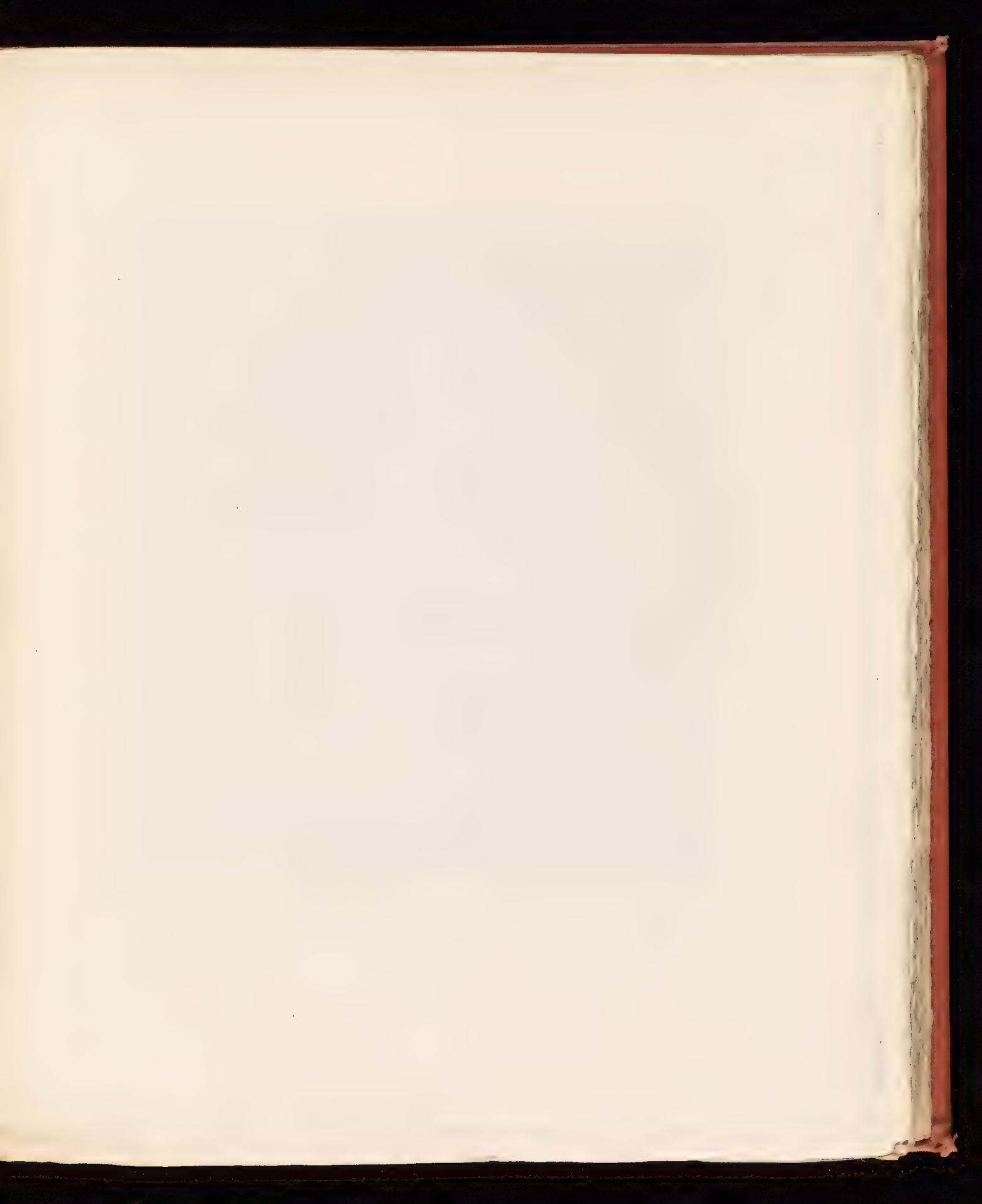
ROBERT DORMER, who stands on the steps below his wife, was the son of Sir William Dormer, Knt., and Alice, daughter of Sir Richard Molyneux of Sefton; he succeeded his grandfather, Robert, as second Lord Dormer, in 1616, being then but six years old. His wardship was assigned by the King to Philip, Earl of Montgomery, whose eldest daughter he married in 1625, and was raised to the title of Viscount Ascot and Earl of Carnarvon three years later. Taking up arms in defence of Charles I, he was one of the peers who signed the declaration of 1642, wherein the King stated, "That he had no intention of making war upon his parliament." In a letter given in the report of the Historical MSS. Commission,¹ Lord Carnarvon is mentioned as having raised a regiment of 500 horse, and in consequence was one of the persons specified in the instructions of the Parliament to Robert Devereux, Earl of Essex, to be excluded from pardon. At Edgehill he served on the left wing under Wilmot, taking part later in the capture of Cirencester, and the engagements of Chewton Mendip, Lansdown, and Roundway Down; shortly afterwards, "upon some difference with Prince Maurice for non-observance of the articles upon the taking of Dorchester and Weymouth, as he was full of honour and justice in all contracts, he took it so ill, that he quitted the command he had there, and went to the king before Gloucester, being then a general of horse; but was slain at the first battle of Newbury, on September 20th following (1643), after he had charged and routed a body of the rebels' horse, and returning carelessly back through some of their scattered troopers, was, by one of them who knew him, run through the body with a sword of which he died in an hour."²

Various accounts are given of his death: according to Warburton, "he was run through the body, and gently removed from the Mêlée by his friends: then as he lay dying on the heath, they asked him if he had no request to prefer to the King whom he had served so well. 'No,' he replied, 'in an hour like this I have no prayer but to the King of kings.'" Lloyd, in his *Memoirs*, writes, "The Earl receiving Sir Philip Stapleton, with his regiment of horse, and Essex his lifeguard, with a brisk charge, and pursuing them to the foot, when a private hand put an end to his life, and in breathing out his last he asked whether the King was in safety."

Charles II is credited by Eachard with the remark that Lord Carnarvon was the finest gentleman he ever saw, and Clarendon gives the following estimate of his character: "He was a person with whose great parts and virtue the world was not

¹ Part ix, p. 191.

² Collins (*Brydges*), vol. vii, p. 71.



No. 113

THE HERBERT FAMILY (DETAIL,

VAN DYCK





enough acquainted. Before the war, though his education was adorned by travel, and an exact observation of the manners of more nations than our common travellers used to visit, he seemed to be wholly delighted with those looser exercises of pleasure, hunting, hawking and the like. After the troubles began he wholly gave himself up to the office and duty of a soldier, no man more diligently obeying or more dexterously commanding; for he was not only of a very keen courage in the exposing his person, but an excellent discerner and pursuer of advantage upon his enemy, and had a mind and understanding very present in the article of danger, which is a rare benefit in that profession. He was a great lover of justice, and practised it then most deliberately when he had power to do wrong. If he had lived, he would have proved a great ornament to that profession and an excellent soldier, and by his death the King found a sensible weakness in his army."¹

Buried first in Jesus College, Oxford, the Earl's body was removed in 1650 to the family burial place at Wing.

PORTRAITS.

1. In the Family of Robert Dormer, first Earl of Carnarvon: artist unknown: the property of the Rev. George Musgrave. Exhibited S. K. M., 1866, No. 654.

2. To the knees in yellow satin dress, adapted from the large picture. Van Dyck: the property of the Earl of Carnarvon, High Clere. (Cust, No. 41.)

Smith in his Catalogue mentions a portrait of the Earl as being at Wilton, but he was evidently misled by the engraving in Lodge, as no such single portrait exists in this collection, nor is such a one mentioned in any previous catalogue.

ENGRAVINGS.

1. Line engraving. Head and shoulders, turned to the left: on tablet "L^d Carnarvon": size of oval, 3 in. W. 3 $\frac{3}{4}$ in. H.

2. Stipple. Head and shoulders, turned to the right: "Harding, sculp. Vandyke pinx^t, Lord Carnarvon. Pub^d by I. Herbert 1794." 4 $\frac{3}{4}$ in. H. 4 $\frac{1}{2}$ in. W. (plate-mark).

3. Head and shoulders, turned to the left, oval. "S^r Ant. Vandyke pinx. M: V^{de}. Gucht, scul." On tablet below, "The Earl of Carnarvon." Size of oval, 3 $\frac{1}{2}$ in. H. 3 in. W.

4. Line and stipple. Three-quarter length, from the great picture. "Robert Dormer, Earl of Caernarvon, from the original of Vandyke in the collection of the Right Hon^{ble} the Earl of Pembroke. Drawn by W^m Derby and engraved by Thos. Wright." 7 $\frac{1}{2}$ in. H. 5 $\frac{7}{8}$ in. W. (From Lodge's Portraits.)

¹ Vol. vii, p. 215.

CHARLES, LORD HERBERT, eldest son of the Earl by Susan Vere, was born in 1619.¹ While a mere child he seems to have been engaged to little Lady Mary Villiers,² for Rowland Whyte, writing to Robert Earl of Leicester from Baynards Castle, on 27th July, 1626, says: "We heare that the marriage of my Lord Charles Herbert with the Lady Mary Villiers will be ended within a day or two; they play'd together before the king calling each other Husband and Wife." This early engagement was subsequently broken off, for in 1627 the Duke of Buckingham was arranging an alliance between Prince Henry, eldest son of Frederick V, Elector Palatine, and his daughter.

In 1634, however, the contract was renewed and the marriage took place at Christmas, Lady Mary being then only eleven years old, and it was no doubt to commemorate this family event that the great picture was commenced. Almost immediately after the wedding Lord Herbert went to Italy to join the army of the Grand Duke of Tuscany, but was attacked by smallpox at Florence on his arrival, and died there in January, 1635.

He was buried in the Castello d'Olivolo, but owing to a tradition that his heart was enclosed in a gold casket, the grave was rifled at the time of the French Revolution, the bones being subsequently collected by the "Custode" of the Castello. In 1885 the remains were with difficulty removed from Italy, and, after being nearly lost, owing to shipwreck, were safely re-interred at High Clere. The following inscriptions mark his last resting-place, the first being copied from the original at the Castello.

*Memoriae Sacrum Carolus Herbertus [sic] Ill^{mi} et Excellentiss^{mi} viri Philippi
Comitis Pembrokiae et Montis Gommerici etc, Filius Primogenitus [sic], Mortales
Hic Exuvias, Dum Christo Jubente Resurgant Immortales,
Reliquit Anno Domini, 1635 Exeunte, Aetatis Suae XVI.*

"The Remains of the above Charles Herbert, buried in Italy in the Castello d'Olivolo 1635, sacrilegiously torn from their grave during the French Revolution, were recovered by his kinsman, Henry, fourth Earl of Carnarvon, 250 years afterwards, and after many vicissitudes rest here amongst others of his race and name 1885.

REQUIEScant IN PACE."

¹ Probably at Enfield, where he was baptized on the 19th February of that year.

² The following letter among the MSS. of H. D. Skrine, Esq. (*Historical MSS. Commission 11th Report*, Appendix, Part I) also mentions this early engagement. "London, 31st July, 1626. The Duke of Buckingham this week contracted his little daughter who is four years of age to the eldest son of the Earl of Montgomery, who is seven. He is heir to the Earl of Pembroke, Lord Chamberlain to the king, who is his paternal uncle. The conditions of the marriage are published. In addition to the dowry the youthful Earl is to become Lord Chamberlain and the Earl of Pembroke Lord Steward to the Royal Household."

PORTRAITS.

1. In armour. Miniature by S. Cooper. Duke of Buccleuch, Montagu House (Drawing Room, Case B, No. 12).
2. In armour. Miniature by J. Oliver. Duke of Buccleuch, Montagu House (Drawing Room, Case B, No. 22).

LADY MARY VILLIERS, who stands on the steps below her boy husband, was the only daughter of George, Duke of Buckingham,¹ by his wife Catherine, daughter and sole heir of Francis, Duke of Rutland. Born in 1623, she was, as a mere infant, affianced to the heir of the Earl of Pembroke, her father no doubt wishing to obtain the support of the powerful family of Herbert. As the child grew up, and his own power expanded, the King's favourite, content with nothing less than a royal alliance, secured for her the hand of Henry, eldest son of Frederick V, Elector Palatine of the Rhine. Before her sixth birthday, however, the tiny maid lost both her father and her intended bridegroom, the former falling a victim to the assassin's knife in 1628, the latter being drowned in January of the following year.

At her father's death, Lady Mary was given an asylum at the Court,² where she was treated as the adopted daughter of King Charles. Anxious to provide for his little favourite, the King appears to have renewed her engagement to Lord Herbert,³ and a marriage actually took place in 1634, the bride being barely eleven years old. Within a month Lord Herbert lay dead of the smallpox at Florence, and the child widow became once more the spoilt pet of the Court. Her royal patron was not long in finding her another consort, his choice falling on James Stuart, Duke of Lenox, the bride receiving from the King a portion of £20,000. In 1641, Charles conferred on the Duke the title of Duke of Richmond, which had been by James I revived in his uncle Lodowick, Duke of Lenox, and had become extinct by that nobleman's death without issue.

By this marriage Lady Mary had two children,⁴ an only son, Esmé, who suc-

¹ The Duke had three sons: Charles, who died young; Francis, killed in 1648 near Kingston-on-Thames; and George, who succeeded his father and became one of the members of the famous Cabal.

² While at Court she was called "The Butterfly," a pet name given her after the following incident: once, dressed in her widow's weeds, she had climbed a tree in the King's private garden, and had been nearly shot as a strange bird; but the courtier sent to shoot her perceived his error in time, and at her own request, sent her in a hamper to the King, with the message that he had captured a beautiful butterfly alive.—Countess d'Aulnoy, *Memoirs of the Court of England*.

³ Eva Scott, in *Rupert, Prince Palatine*, quoting *Stafford Papers*, ed. 1739, vol. i, p. 359, states that "Mary had disliked her boy husband, Lord Herbert."

⁴ Granger states that she had no issue by any of her husbands.

ceeded and died in France in 1660, aged ten, and a daughter, Mary, married to Richard Butler, Earl of Arran, second son of James, Duke of Ormond.

On the death of the Duke in 1655, it was rumoured at Court that his widow would marry Prince Rupert, but the gossips were mistaken, for she took as her third husband Thomas Howard, brother to Charles, Earl of Carlisle. She died in 1685.

PORTRAITS.

1. Full length, with Mrs. Gibson the dwarf. No. 121, Wilton House. By Van Dyck.
2. Granger mentions a portrait at Burleigh, a good copy by Ashfield.
3. Full length standing figure in blue dress, taking a glove from a salver held by a dwarf attendant. By Van Dyck. Exhibited B. I., 1824; R. A., 1875, 1900. The property of the Earl of Denbigh, Newnham Paddox. (Cust.)
4. The same. The property of the Duke of Marlborough: sold 1886. (Cust.)
5. By Van Dyck. The property of the Earl of Ashburnham, Ashburnham Place. (Cust.)
6. Sold at Sir Peter Lely's sale, 1682, for £61. This portrait, mentioned in the *Historical MSS. Commission*, was probably painted by Lely himself.

ENGRAVINGS.

1. "Elizabetha (Maria) Villiers, ducissa de Richmond and Lenox; Vandyck p. Hollar f."
2. Another, 4to, by Hollar, dated 1645. "Illustriss^{ma} D^{na} Domi^{na} Elisabetha Villier, etc."
3. "Mary, dutchess of Richmond and Lenox; Vandyck p. Bockman f." Mezzotint, in the character of St. Agnes, with a lamb.
4. "M^{me} La Duchesse de Richemont: Ant Van Dyck pinxit: Joan Van der Bruggen fecit 1684. A Paris chez Van der Bruggen Rue S^t. Jacques, à la Vielle Poste." *Circa* 11½ in. H. 8½ in. W.
5. "Mary, Dutchess of Richmond; Vandyck p. W. Vaillant f." Mezzotint.
6. Mezzotint. J. Gole (mentioned by Bromley).

PHILIP, who stands beside his elder brother, was born in 1621, and succeeded his father as fifth Earl in 1650. He married Penelope, daughter of Sir Robert Naunton, by whom he had one son, William. He married, secondly, Catherine, daughter of Sir William Villiers, who bore him two sons and five daughters: Philip, Thomas, Susan, Mary, Catherine, Rebecca, and Anne.

An account of his life is given under his portrait by Van Dyck, No. 101 below.

Of WILLIAM, the next son, we know nothing, except that he died unmarried.

JAMES, the second of that name, the first having died in infancy, took to wife Jane, daughter of Sir Robert Spiller, of Laleham, in co. Midd., Knight, by whom he had a daughter, Jane, who was second wife to Sir Walter Clarges, Bart., and another daughter, Mary, married to Sir Robert Worsley, Bart., and was ancestor to the Herberts of Kinsey in Oxfordshire.¹

His habit of black and the solid-looking volume he clasps, suggest that he was destined for one of the family livings, a theory borne out by his clerkly costume in Lely's portrait, in which he appears with his wife. (No. 124.)

JOHN, the youngest, married Penelope, daughter and co-heir of Paul, Viscount Banning, but died without issue.

JAMES and HENRY, the sons who died in infancy, were buried at Enfield, the former on the 29th August, 1617, and the latter on the 5th April, 1618.

It is difficult to decide the exact year in which this great picture was begun; it is obvious that it must have been painted after 1629, the year Prince Henry was drowned, and before January, 1635, the month in which Lord Herbert died.

Van Dyck is known to have been in England for a short time in 1630, and to have been recalled there by the King in 1632; it is therefore quite possible that he may have conceived the original idea of the composition in the former year, probably making studies of the Earl and Countess; then on his return two years later he may have completed the portraits of Anna Sophia, Countess of Carnarvon, and her husband, who were awaiting the advent of their only child and heir, an event which seems to be foreshadowed in the picture.

¹ Collins, *Peerage*, vol. iii, p. 136. The following account of the marriage is quoted by the *Historical MSS. Commission* among the *House of Lords MSS.* 1690: "In 1645 Sir Henry Spiller being taken prisoner by the then rebels and taken to Gloucester, Philip, then Earl of Pembroke, sent one Mr. Stephens to propose a marriage between James Herbert the Earl's second [*sic*] son and Jane, Sir Henry's granddaughter; upon which Sir Henry informed Mr. Stephen that his lands and manors were settled in 1642 on Henry Spiller; but told him that if he might have his liberty and come to London, he would discourse with the Earl on the subject. Sir Henry finding on discussing the matter that the Earl would not come to any reasonable terms, refused to consent to the marriage and was sent a prisoner to the Tower, and during his imprisonment Jane was prevailed with to marry the said James against Sir Henry's consent. In 1647 the Earl and James brought a bill in Chancery to compel Sir Henry to perform a pretended agreement for the marriage, binding him to settle the manors of Kingsey Tythropp and Haddenham on James and his wife and heirs, and though Sir Henry denied any such agreement and set forth the previous settlement, the court decreed against him."

The age of Lady Mary Villiers suggests that she did not sit before 1633, and I think it may fairly be claimed that the canvas was completed in that year.

The theory that the picture was painted for the position it now occupies, cannot be upheld, for the Double Cube Room, according to Aubrey, was not begun until 1648, after the fire which destroyed the work of Monsieur de Caux, although the designs given in *Vitruvius Britannicus* bear the date 1640. I can find no evidence to prove that the painting was not executed at Wilton, but Richard Symonds, in his Diary for December, 1652 (Egerton MSS., Brit. Mus.), notes among the Earl of Pembroke's paintings at Durham House,¹ "a mighty large piece of the Earl of Pembroke and all his family by Vandyck": a fact which only proves that the picture did not remain at Wilton during the rebuilding.

Dr. Waagen, possibly misled by popular tradition, states that the lower part of the canvas shows traces of damage by fire; I have examined the whole surface with an expert, and can find no traces to justify this assertion; I have not, however, been able to examine the back of the canvas.

With regard to the price paid to the artist, Britten, in his *Beauties of Wiltshire*, quotes the following memorandum from Aubrey's MSS.: "Mr. Uniader [*sic*] told me that he heard Philip, the first [?] Earl of Pembroke, say, that he gave to Sir Antony Vandyck for it five hundred Jacobuses." This would amount to £525 sterling. It was afterwards appraised by the creditors of Philip, fifth Earl, at £1,000.

Richard Brompton, who undertook the restoration in 1773 and 1774, gives the

¹ Durham or Duresne House, was built about 1345 by Thomas de Hatfield, Bishop of Durham: it stood on the south side of the Strand, in the liberties of Westminster, on the site until lately occupied by the Adelphi. In the Pepysian Library at Cambridge is a drawing of the house, by Hollar, dated 1630, showing that the river front was battlemented, the large dwelling house in rear having seven gables. A print after this drawing was published by William Herbert of Lambeth.

According to Leigh Hunt, the Bishops of Durham resigned the house to Henry VIII, who made it the scene of a magnificent tournament. Elizabeth first granted Durham House to Sir Henry Sidney, who, in March, 1567-1568, writes from it to Archbishop Parker for a licence to eat meat in Lent "for my boy, Philip Sidney, who is somewhat subject to sickness" (*Parker Correspondence*, p. 316). Dudley, Earl of Northumberland resided in it, but its most illustrious tenant was Sir Walter Raleigh, to whom it was lent by the Queen.

Durham House, though it got into royal hands during the fluctuations of religious opinions, never seems to have been reckoned out of the pale of the bishoprick of Durham, for Lord Pembroke leased it of that See in 1640 for a sum of £200 per annum, and he (or more probably his son) pulled down the house and built the row of buildings which, about 1790, in their turn made way for the handsome façade called The Adelphi after the brothers Adam, now also removed and the site occupied by Coutts's bank.

In 1754, Durham Yard, according to Seymour and Marchant (*Survey of the City of London*, vol. ii, p. 653), was the property of Sir Thomas Mompesson of Bathampton in the County of Wilts.

following account of his proceedings. "The old oil varnish was taken off, it was new lined with strong Russia ticking, painted with two bodies of colour to prevent the damp from occasioning any blisters, by softening the parts which hold the canvas together, as also to prevent any attempt in future to line it again, the colours being so very rotten in many parts, that a trial of that nature would in all probability destroy them.

"In some degree to remedy that defect, after the dirt and old varnish were taken off, it was nourished by rubbing with very fine poppy oil, so long as it appeared to receive it; then the putty and beeswax with which the cracks had been filled were taken out, and supplied by a preparation of the finest white wax, as usual on such occasions, and where it was necessary, in the background and some other places of no material consequence, *repainted*. The glazings, or transparent colours, which had evaporated by the length of time the picture had been painted, were slightly restored with fresh, partly in the pink, the yellow drapery and the trees; after that was completed it was varnished twice with Wall's finest copal varnish, the quality of which is so hard that dirt can only affect the exterior surface and not the picture.

"In future, it is supposed, accidents excepted, that the picture will not require anything more to be done to it: perhaps in six or eight years it may be necessary to give it a new coat of varnish, and always to repeat it at the expiration of that period, on which occasion an apple or an onion cut in halves to rub it with all over, will be sufficient to remove the dirt, then it must be washed with a sponge and soft water, milk-warm, after which the varnish may be put on in one or two coats as is thought necessary: particular care must be taken that it is not a spirit varnish, but Wall's oil copal varnish."

The following note from John Britten's *Beauties of Wiltshire*, shows that the great picture suffered also from amateur restoration. "The late Lord Pembroke, Henry, tenth Earl (says Mr. Bardwell), who was a connoisseur, fancied his house-steward understood cleaning of pictures, and therefore gave him leave to show his art on this family piece, which he scoured so much that the complexions turned pale and chalky, then he varnished it over, much to the prejudice of one of the best pictures that ever was painted."

The following passage from Roger's *Collection* (vol. ii, p. 213) gives an ingenious explanation of the action of the figures. "Earl Philip, having caused his family to be assembled together, informs them, with great emotion in his countenance, of the absolute necessity for his eldest son, Charles, Lord Herbert, to go into the army of the Grand Duke (of Tuscany), there to acquire military honour and experience, notwithstanding his having just married Mary, daughter of George, Duke of Buckingham. Lord Herbert receives the injunction with the gallant ardour of a youthful hero; but his young bride hears it with more passionate emotion, to conceal

which she turns her face from the company, and by this expedient affords the spectator an opportunity of admiring her most beautiful countenance, now heightened by her affectionate endeavour to conceal her tears."

Hazlitt's description is graphic and amusing: "There are the old Lord and Lady Pembroke, who 'keep their state' raised somewhat above the other groups; the one a lively old gentleman, who seems as if he could once have whispered a flattering tale in a fair lady's ear; his help-mate looking a little fat and sulky by his side, probably calculating the expense of the picture, and not well understanding the event of it—there are the daughters, pretty, well-dressed, elegant girls, but somewhat insipid, sentimental and vacant—then there are the two eldest sons, that might be said to have walked out of Mr. Burke's description of the age of chivalry; the one a perfect courtier, a carpet-knight, smooth-faced, handsome, almost effeminate, that seems to have moved all his life to 'the mood of lutes and soft recorders,' decked in silks and embroidery like the tender flower issuing from its glossy folds; the other the gallant soldier, shrewd, bold, hardy, with spurred heel and tawny buskins, ready to 'mount on barbed steeds and witch the world with noble horsemanship'—down to the untutored, carrot-headed boy, the Goose-Gibbie of the piece, who appears to have been just dragged from the farm-yard to sit for his picture, and stares about him in as great a heat and fright as if he had dropped from the clouds—all in this admirable, living composition is in its place, in keeping, and bears the stamp of the age and of the master's hand." (*The Picture Galleries of England*, 1824, p. 132.)¹

¹ The following extract from "A Journey through Hampshire, Wiltshire and Berkshire to Oxford, 1738," in the handwriting of the second Earl of Oxford, and apparently addressed to the Countess, gives an interesting description of the picture, and shows that the error of describing the Countess of Pembroke as the Earl's first wife, Susan Vere, is of some antiquity.

"Friday, October 27th, 1738 [the letter begins with a detailed description of the house and grounds]. And now I am gone so far I am come to the grand point, the account of the great picture, my heart begins to fail me. All that keeps up my spirits to go through this is that nobody shall see these papers but your own eye, nor hear them but Miss Caesar. With this sure and certain hope I then will proceed and attempt, and a bold undertaking it is for me, to give you any account of the noble picture. If I can by what I write find a way that you may recall the ideas and refresh your memory and bring back what occurred to you when you saw this picture some years since (*sic MS.*).

"The length of the picture is 18 feet, the height or depth is 12 feet. The disposition of the figures is thus to be described, which I do according to the best of my observation. In the front of the picture is Philip, Earl of Pembroke, the father of the family, sitting in a great chair raised two steps, in a black habit, slashed sleeves, a short cloak with a star upon it, the collar of the Garter with the George, diamond buttons, large rich garters of black and gold, fine light-blue silk stockings, rich roses to his shoes, the gold key and white staff as Lord Chamberlain; he has also a fine lace falling band. I am the more particular in the dress of this person not only as he is the principal figure, but also as it gives a turn and life to the other figures. On my Lord's left hand sits my Lady in a great chair, all in black, with her hands before her in a great tranquillity: she was Susan, daughter to Edward, Earl of Oxford.

Many small copies of this picture exist, the more important being:

1. Formerly the property of the Hon. George Agar Ellis, by Gainsborough.
2. Formerly the property of Earl Poulett, Hinton St. George, by Gibson.
3. At Wilton, by a Mrs. Montgomery (?). No. 279.
4. Hermitage Gallery, St. Petersburg. Attributed to Remigius van Leemput.

"La copie gardée à l'Ermitage et qui était pendant longtemps considérée comme un portrait de la famille de Lord Arundel, dû au pinceau de van Dijck lui-même—comme on le supposait jusqu'à ces derniers temps—a été exécutée, selon toute probabilité, par Remigius van Leemput." (*Catalogue*, 1901, No. 614.)

This is probably the copy of which Gambarini wrote. "I had," he says, "the help of a little picture painted by Remy in the same time of Vandyke. This picture was done on purpose to be grav'd at Paris, and was carried by Mr. Towers who waited upon King Charles II when he went thither, and at present is in the collection of Mr. Croissat, from which I have now there engraved it."

The first sketch for the great picture is in the possession of the Earl of Carnarvon, Highclere.¹ Passavant also mentions another sketch, very slightly treated, as belonging to the count de Lochis, at Bergamo.²

ENGRAVINGS.

1. Line engraving by Bernard Baron, with the following inscription below:
"A. Vandyke Eques Pinx^t Pembroke arms. B. Baron, Sculp, 1740.

On her left hand her daughter, the Lady Anna Sophia Herbert, being led by the Earl of Carnarvon, her future (?) husband. She is dressed in blue satin, in her hair pearls, and a necklace of pearls. He is leading her up and has one foot upon the step, which gives a fine turn. He makes a fine figure and most delightful, in his own hair, in a short doublet, colour brown, a rich waistcoat, falling band, boots of a russet colour, with lace and large gilt spurs as the dress was then. Upon the Earl's left hand stands, below the steps, the Lady Mary Villiers, daughter of the Duke of Buckingham. The Earl is speaking to the eldest son who stands next to his chair, and pointing to this lady, showing her as his intended bride. She makes a most beautiful figure, dressed all in white satin, some jewels in her own hair. My Lord Herbert is listening to his father in a red pinked habit very graceful. These were married, they never lived together, he went abroad and died, she was then married to the Duke of Richmond. Her picture you have by Cooper from Vandyke, it is in a gilt filigree frame. Mr. Herbert in a yellow habit with boots on, a part of a shock dog appears by him. Mr. Charles, 3rd son, in black, with a book, looking up. Mr. William, 4th son, in a brown dress, collar band, rich roses to his shoes, and particular ornaments about his legs tied with ribbons, hair very yellow. Mr. James, 5th son, pale blue dress, he has a greyhound with him, and he turns his back, showing to be a youth of sport. There are in the clouds three angels, it is said they are to represent three children of the family that died extremely young. There are in this noble picture, ten whole length human figures, besides the three angels and the two dogs, in all fifteen."—*Hist. MSS. Commission*, vol. vi, 1901, p. 176.

¹ Smith's *Cat. Rais.*

² Vol. i, p. 305.

"Tabulam illam celeberrimam ab Antonio Vandyke Equite depictam, ac in Aedibus Wiltonianis adservatam, in quâ Philippus, Pembrokiæ Comes ejus nominis primus, aliiq e gente illâ illustrissimâ, tam viri quam faeminae, superioris seculi ornamenta ad vivum exhibentur. Aeri jam primum incisam, Nobilissimo Henrico ejusdem pronepoti Comiti Pembrokiæ &c. &c. eo quo par est, animi obsequio D.D. C.Q. Bernardus Baron.

"The two principal figures sitting are Philip, Earl of Pembroke and his Lady: on the right hand stand their five sons, Charles Ld Herbert, Philip (afterwards Ld Herbert), William, James, & John: on the left their daughter, Anne Sophia, & her husband Robert, Earl of Carnarvon; before 'em Lady Mary, Daughter of George, Duke of Buckingham, & above are two sons & a daughter who died young."

16½ in. H. 26 in. W. (engraved space).

Gambarini states that "young Audran of Paris" engraved the great picture for him and that the plate was as large as Dorigny's version of Raphael's "Cartoons." I think it probable that he confused Audran with Baron.

Several of the figures have been engraved singly, but I know of no other plate of the whole composition.¹ The catalogue of the Hermitage Gallery of St. Petersburg mentions a plate of the whole picture by P. Lombart. This appears to be an error as there is no such print in the British Museum. Mr. O'Donoghue suggests that there may be some confusion with Lombart's twelve half-lengths after Van Dyck, known as the Countesses, the set consisting of the ladies of that rank with the Earls of Pembroke and Arundel.

115. WILLIAM, THIRD EARL OF PEMBROKE.

SIR ANTHONY VAN DYCK.

87 in. H. 54 in. W. *Canvas.*

Double Cube Room.

Full length, standing, turned slightly to his left; dark hair, pointed beard and moustachios; dressed in black silk with a gold embroidered sword-belt over his hip, full pendant ruff, cloak with Garter Star; a medal and jewel suspended round his neck. The left hand holds a wand and the right is extended downwards. A crimson curtain and pillar form the background.

If painted, as tradition says, from a bronze statue, which was itself executed from a design and not from the living model, this portrait is a fine example of the genius of the master; for in the painting of the head he has retained all the vigour of handling,

¹ The little woodcut in Kugler's *Handbook of Painting* (ed. 1874) cannot be called a serious reproduction of the picture.



No. 115

WILLIAM, EARL OF PEMBROKE

VAN DYCK





freshness and sharpness of tone, which is almost invariably wanting in a posthumous portrait. I am not satisfied that this is the picture referred to by Gambarini, whose description runs as follows: "A moveable piece (in the great room) broader than high (done by Vandyke) viz. William Lord Stewart, whose face he (Vandyke) painted from a brass statue moulded by . . . from Rubens' design, and since given by this Lord (who died a very few months since) to the University of Oxford."

It seems improbable that Gambarini would describe this picture, which certainly occupied its present position in his time, as a movable piece, even taking the statement that it is broader than high as a printer's error: at the same time it is only fair to point out that he would be very unlikely to omit a picture of such importance as this portrait from his catalogue.

The statue mentioned above is the work of Hubert le Sueur or Soeur, being, according to Granger, with the exception of the equestrian statue of Charles I at Charing Cross, the only specimen of his art which now exists in England. The Rev. L. R. Phelps, of Oxford, gives the following account of its presentation to the University: "I find no trace of any signature by le Sueur on the monument to the Earl of Pembroke now in the Bodleian. It is assigned to him by Gutch, a very respectable antiquary, who was registrar of the University at the end of the 18th Century. The tradition as to the statue is curious, viz., 'That a deputation from the University visited Lord Pembroke, then Chancellor, at Wilton. Then after dinner (*honi soit qui mal y pense*) their host offered to give them the statue. That the learned doctors next morning, fearing a change of mind on the part of the Chancellor, unscrewed the head and carried it off with them. The trunk followed very reluctantly.' Such is the gossip of the day."

The inscription below is as follows: "Hanc Patruī sui magni effigiem ad formam quam finxit Petrus Paulus Rubens aere fuso expressam D. D. Thomas Pembrochiaie et Montgomeriaie Comes, Honorum et virtutum Haeres. A.D. MDCCXXIII. Gulielmus Pembrochiaie Comes Regnantibus Jacobo et Carolo I Hospitii Regni Camerarius et Seneschallus, Academiae Oxoniensis Cancellarius Munificentissimus."

It is remarkable that the arms on the pedestal are those of Philip, fourth Earl of Pembroke.

In Hearne's *Diaries* (§ 96, p. 11) is the following amusing note on the letter of thanks from the University authorities:

"April 19th Friday 1723.—On Wednesday last at two o'clock in the afternoon was a convocation in which a letter was read to give thanks to the present Earl of Pembroke for a fine brass statue his Lordship hath presented to the University representing one of his ancestors, viz, that Earl of Pembroke that gave the University the Baroccian collection of Greek MSS. I am told that this letter is very silly and poor

and that among other things his Lordship is told in it that the statue is placed in 'aede immortalitatis.' Now what this 'aedes immortalitatis,' Church, Temple, or Chappel of immortality is I cannot conceive, but am sure that ye statue is at present fix'd in the Picture Gallery, adjoyning to the Bodleian Library."

William, third Earl of Pembroke, eldest son of Henry,¹ second Earl, by his third wife, the famous Mary Sidney,² was born at Wilton on the 8th April, 1580;³ he became a nobleman of New College, Oxford, in Lent term, 1592, aged thirteen, and continued there about two years.⁴ He was made a Knight of the Garter in 1603,⁵ having succeeded to the family honours two years previously. Sir Dudley Carleton mentions this investiture as taking place at Windsor on the Sunday before the 28th June, the other recipients of the honour being the Duke of Lennox, and the Earls of Mar and Southampton.⁶

In 1608 the Earl gained much honour in a quarrel with Sir George Wharton, son of Philip, Lord Wharton: "On Friday was seven night my Lo, and Sir George, with others, played at cards, where Sir George showed such choler that my Lo. of Pembroke tould him. Sir George, I have loved you long, and desire still to do so; but by your manner in playing, you lay it on me eyther to leave to love you, or to leave to play with you, wherefore, choosing to love you still, I will never play with you more."⁷

In 1607 he was made Governor of Portsmouth,⁸ and on the 23rd December, 1615, "the King returned to Westminster and delivering the Staff to the Earl of Pembroke, appoints him to be Chamberlain." (Camden.) At the funeral of Queen

¹ There is no portrait of Henry, second Earl of Pembroke, at Wilton; an account of his life is given in Appendix III.

² See GEERARTS.

³ On the south entrance of the old church at Wilton was the following tablet: "Be it remembered that at the eighth day of April 1589 (*sic*) before 12 of the clock at night of the same day, was born William Lord Herbert of Cardiffe, first child of the noble Henry Herbert Erle of Pembroke, by his most dere wyfe Mary, daughter to the Right Hon^{le} Henry Sidney, Knight of the most noble order etc: and the Lady Mary, daughter to the famous John Duke of Northumberland, and was Xt'ned the 28th day of the same Month in the mannour of Wilton. The God-mother, y^e mighty and most excellent Princesse Elizabeth by the Grace of God Queene of England, by her deputye the most virtuous Lady Anne Countice of Warwick; and the God-fathers were the noble and famous Erle Ambrose Erle of Warwick, and Robert Erle of Lycester, both great-uncles to the infant by the mother's side, Warwick in person and Lycester by his deputy Philip Sydney Esq, uncle by the mothers side to the forenamed Lord Herbert of Cardiff, whom the Almighty and most gracious Lord blesse, with his mother above named, with prosperous life in all happiness, in the name of God. Amen."

⁴ Wood, *Athenae Oxonienses*, vol. i, p. 546.

⁵ Annal. R. Jac. per Camden.

⁶ Nichols' *Progresses of K. James I*, p. 190. Sir Dudley Carleton to Sir Thomas Parry.

⁷ *Ibid*, vol. ii, p. 430.

⁸ Pat. 7, Jac., p. 38.

Anne four years later he was one of the Pall-bearers, his brother, then Earl of Montgomery, bearing the Great Banner with the Earl of Tullibardine.¹

In 1626 he was unanimously elected Chancellor of the University of Oxford,² and about that time was made Lord Steward of the King's Household, and to these dignities he added those of Warden, and Chief Justice of all the forests south of Trent, and Warden of the Stannaries.³

The Earl married⁴ in 1604 Mary, eldest daughter of Gilbert Talbot, seventh Earl of Shrewsbury, and by her had two sons, James, born in 1616, and Henry, born in 1621, both of whom died in infancy.

A curious account is given of his death, which took place at Baynards Castle⁵ on the 20th April, 1630: "A short story," says Clarendon, "may not be unfitly inserted, it being very freely mentioned by a Person of known integrity, whose Character is here undertaken to be set down, and who, at that time being on his way to London, met at Maidenhead some persons of quality, of relation or dependence upon the Earl of Pembroke, (Sr Charles Morgan commonly called General Morgan, who had commanded an army in Germany and defended Stoad; Dr Field then Bishop of St Davids; and Dr. Chafin the Earls then Chaplain in his house, and much in his favour): at supper one of them drank a health to the Lord Steward: upon which another of them said, 'That he believed his Lord was at that time very merry, for he had now outlived the day, which his tutor Sandford had prognosticated upon his Nativity that he would not outlive; but he had done it now, for that was his birthday which had compleated his age to fifty years;' the next morning by the time they came to Colebrook they met with the news of his death." Among the *Ashmole MSS.* is a note to the effect that "William Earle of Pembroke, who dyed 10 Ap. 1630, had his

¹ *Camden's MS.* (Harl. MSS., 5176). A drawing by Sir William Camden of the funeral procession of Queen Elizabeth in the year 1603 exists in the British Museum showing "The Great Embrothered Banner of England borne by Ye Erle of Pembroke, assisted by ye L. Howard of Effingham."

² Wood, *Athenae Oxonienses*, vol. i, p. 546. Pembroke College, originally Broadgates Hall, was refounded (by Thomas Tesdale and Richard Wightwich) in 1624 [*sic*] during the time of his Chancellorship, and received its name from him, but nothing else save a piece of plate now (1894) no longer in existence.—Cokayne, *Complete Peerage*, vol. vi, p. 219.

³ Collins.

⁴ Rowland Whyte, in a letter to Sir Robert Sydney, dated the 5th of December, 1595, writes: "Sir George Carey takes it very unkindly that my Lord of Pembroke broke off the match intended between my Lord Herbert and his daughter, and told the Queen it was because he would not assure him 1000*l.* a Yeare which comes to his daughter as next a Kinne to Queen Anne Bullen."—*Sydney Papers*, vol. i, p. 372.

⁵ Kennet states that he supped with the Countess of Bedford at Bishops Gate on his birthday, 10th April, 1630, and died the same night of an apoplexy, aged 70; he is obviously in error as regards the Earl's age.

nativity calculated by Mr Sandford his tutor, who judged that he should not live beyond such a day, and y^t night he dyed of an Apoplex."¹ Wood in his *Athenae* gives the credit of the prediction to a Mr. Tho. Allen of Gloc [Gloucester] Hall. Granger adds the following strange note to his account of the Earl's death: "When his body was opened, in order to be embalmed, he was observed, immediately after the incision was made, to lift up his hand. This remarkable circumstance, compared with lord Clarendon's account of his sudden death, affords a strong presumptive proof that his distemper was an apoplexy. This anecdote may be depended on as a fact, as it was told by a descendant of the Pembroke family, who had often heard it related."

Commanded as a youth to the Court, where his father was in high favour, Lord Herbert seems to have disappointed his friends by not taking advantage of his position to improve his fortunes. "Now that my Lord Harbert is gone," writes Rowland Whyte, "he is much blamed for his cold and weake Maner of pursuing Her Majesties Favor, having had soe good Steps to leade him unto it. There is a want of Spirit and Courage laid to his Charge, and that he is a melancholy young man." This lack of enterprise was due partly, no doubt, to the fact that his father was about this time seriously ill, his temporary absence from the Court being due to this cause; but it was this same negligence to promote his own fortunes to the detriment of others that earned him the admiration and respect of his countrymen. A year later, in 1600, he roused himself from his melancholy. "My Lord Harbert," says Whyte in a letter to Sir Robert Sidney, "resolves to show himself a man of arms, and prepares for it; and because y^t is his first time of running, y^t were good he came in with some excellent devise," and in the following letter, "my Lord Harbert is practising at Greenwich: he leapes, he daunces, he sings, he gives counterbuffes, he makes his horse move with more speede," etc.

Strangely differing in character from his brother Philip, the Earl earned a magnificent tribute from Lord Clarendon.

"The Earl of Pembroke," he writes, "was a man of another mould and making, and of another fame and reputation with all men, than Lord Arundel, being the most universally beloved and esteemed of any man of that age; and having a great office in the court, he made the court itself better esteemed, and more revered in the country. And, as he had a great number of friends of the best men, so no man had ever the confidence to avow himself to be his enemy. He was a man very well bred, and of excellent parts, and a graceful speaker upon any subject, having a good proportion of learning, and a ready wit to apply to it and enlarge upon it; of a pleasant facetious humour, and a disposition affable, generous, and magnificent. He was master of a

¹ MSS. *Ashmole*, 174, fol. 149.

great fortune from his ancestors, and had a great addition by his wife, heir of the Earl of Shrewsbury, which he enjoyed during his life, she out-living him: but all served not his expence, which was only limited by his great mind and occasions to use it nobly.

“He lived many years about the court, before in it, and never by it; being rather regarded and esteemed by King James, than loved and favoured. After the foul fall of the Earl of Somerset, he was made lord chamberlain of the King’s house, more for the court’s sake than his own; and the court appeared with more lustre because he had the government of that province. As he spent and lived upon his own fortune, so he stood upon his own feet, without any other support than of his own proper virtue and merit: and lived towards the favourites with that decency, as would not suffer them to censure or reproach his master’s judgment, and election, but as with men of his own rank. He was exceedingly beloved at court, because he never desired to get that for himself which others laboured for, but was still ready to promote the pretences of worthy men. And he was equally celebrated in the country, for having received no obligation from the court, which might corrupt or sway his affections or judgment: so, that all who were displeased or unsatisfied in the court, were always inclined to put themselves under his banner, if he would have admitted them; and yet he did not so reject them, as to make them choose another shelter, but so far suffered them to depend on him, that he could restrain them from breaking out beyond private resentments and murmurs.

“He was a great lover of his country, and of the religion and justice, which he believed could only support it; and his friendships were only with men of those principles. And as his conversation was most with men of the most pregnant parts and understanding, so towards any such, who needed support or encouragement, though unknown, if fairly recommended to him, he was very liberal. Sure never man was planted in a court, that was fitter for that soil, or brought better qualities with him to purify the air.

“Yet his memory must not be flattered, that his virtues, and good inclinations may be believed; he was not without some alloy of vice, and without being clouded with great infirmities, which he had in too exorbitant proportion. He indulged to himself the pleasures of all kinds, almost in all excesses. To women, whether out of his natural constitution, or for want of his domestic content and delight (in which he was most unhappy, for he paid much too dear for his wife’s fortune, by taking her person into the bargain), he was immoderately given up. But therein he likewise retained such a power and jurisdiction over his very appetite, that he was not so much transported with beauty, and outward allurements, as with those advantages of the mind, as manifested an extraordinary wit, and spirit and knowledge; and administered great pleasure in the conversation. To these he sacrificed himself, his precious time, and much of his

fortune. And some, who were nearest his trust and friendship, were not without apprehension, that his natural vivacity and vigour of mind began to lessen and decline by those excessive indulgences.

"He died exceedingly lamented by men of all qualities, and left many of his servants and dependants owners of good estates, raised out of their employments and bounty. Nor had his heir cause to complain. For, though his expenses had been very magnificent (and, it may be, less considered, and his providence the less, because he had no child to inherit), so much as he left a great charge on the estate; yet, considering the wealth he left in jewels, plate and furniture; and the estate his brother enjoyed in the right of his wife (who was not fit to manage it herself), during her long life, may justly be said to have inherited as good an estate from him, as he had from his father, which was one of the best in England."¹

Wood's estimate of his character and person is equally interesting: "The Earl of Pembroke," he writes, "was not only a great favourer of learned and ingenious men, but was himself learned, and endowed to admiration with a poetical geny, as by those amorous and poetical aires and poems doth evidently appear; . . . he was the very picture and viva effigies of nobility. His person was rather majestic than elegant, and his presence, whether quiet or in motion, was full of stately gravity. His mind was purely heroic, often stout, and never disloyal; and so vehement an opponent of the Spaniard, that when that match fell under consideration in the latter end of the reign of James I, he would sometimes rouse to the trepidation of that King, yet kept in favour still; for his Majesty knew plain dealing (as a jewel in all men so) was in a privy counsellor an ornamental duty; and the same true heartedness commended him to Charles I."²

Ben Jonson's Epigram on the Earl runs as follows:

I do but name thee, Pembroke, and I find
It is an epigram on all mankind;
Against the bad, but of, and to the good:
Both which are ask'd to have thee understood.
Nor could the age have miss'd thee, in this strife
Of vice and virtue, wherein all great life
Almost is exercised; and scarce one knows,
To which, yet, of the sides himself he owes.
They follow virtue for reward to-day;
To-morrow vice, if she give better pay:
And are so good, and bad, just at a price,
As nothing else discerns the virtue or vice.

¹ Clarendon, vol. i, p. 56.

² *Athenae Oxonienses*, vol. i, p. 546.

But thou, whose noblesse keeps one stature still,
 And one true posture, though besieged with ill
 Of what ambition, faction, pride can raise;
 Whose life, even they that envy it must praise;
 That art so revered, as thy coming in,
 But in the view, doth interrupt their sin;
 Thou must draw more: and they that hope to see
 The commonwealth still safe, must study thee.¹

Some of the amatory poems ascribed to the Earl of Pembroke are neat, lively, and polished. They were addressed, it seems, to Christiana, daughter of Lord Bruce of Kinloss, one of the favourites of James I, who, to facilitate her match with William, Lord Cavendish, gave her a fortune of £10,000.² This lady in her youth was the platonic mistress of Lord Pembroke,³ who, according to the romantic gallantry of his age, composed many poems in her praise. These her ladyship seems to have carefully treasured and committed to the editorial care of the son of Dr. Donne (John Donne inscribes the volume "to the right honourable Christiana Countess of Devonshire, dowager"), who with Waller and Denham probably formed part of the bevy of wits that assembled at the Countess's literary coterie.⁴ These poems were published with this title:

"Poems written by the Right Honorable William Earl of Pembroke, Lord Steward of his Majesties Houshold whereof many of which are answered by way of Repartee by Sr Benjamin Ruddier⁵ Knight with several distinct Poems written by them Occasionally and Apart. London Printed by Matthew Inman, and are to be sold by James Magnes, in Russel-street, near the Piazza, in Covent-Garden, 1660."

The following verses are a good example of his style:

A PASTORAL.

LOVER P(EMBROKE).

Shepherd, gentle Shepherd hark,
 As one that canst call rightest,
 Birds by their Name,
 Both wild and tame,
 And in their Notes delightest:
 What Voice is this, I prithee mark,
 With so much Musick in it?
 Too sweet methinks to be a Lark,
 Too loud to be a Linnet.

¹ *Epigrams*, Lib. i, ep. 102.

² Collins, vol. i, p. 300.

³ Notes on the portraits at Woburn Abbey by H. W., 1791.

⁴ Walpole, *Royal and Noble Authors*, ed. 1806, vol. ii, p. 254.

⁵ Generally spelt Rudyard.

WILTON HOUSE PICTURES

Nightingales are more confus'd,
 And discant more at random,
 Whose warbling throats,
 (To hold out Notes)
 Their airy tunes abandon.
 Angels stoop not now adaises,
 Such Quirresters forsake us;
 Yet Syrens may
 Our Loves betray,
 And wretched Pris'ners make us;
 Yet they must use some other way,
 Than singing to deprive us
 Of our poor lives, since such sweet lays
 As these would soon revive us.

SHEPHERD R(UDYARD).

'Tis not Syren we discry,
 Nor Bird in Grove residing,
 Nor Angels Voice,
 Although as choice,
 Fond Boy thou hearst dividing;
 But one if either thou or I
 Should face to face resemble her,
 To any of these would blushing cry,
 Away, away Dissembler.

Thomas Park, in his notes on Walpole's *Royal and Noble Authors*, gives two examples of the Earl's poetry: "the first, as seeming to claim a place in Dr. Aiken's selection of ingenious and witty songs; the second as vying with the elegant conceits of Waller or Carew." The so-called Sonnet, however, is generally accepted as the work of Sir Walter Raleigh.

SONNET.

Wrong not, dear Empress of my heart,
 The merits of true passion,
 With thinking that *he* feels no smart
 Who sues for no compassion.

Since, if my complaints seem not to prove
 The Conquest of thy Beauty;
 It comes not from defect of Love,
 But from excess of duty.

For knowing that I sue to serve
A Saint of such perfection,
As all Divine, but none deserve
A place in her affection;

I rather chuse to want relief
Than venture the revealing:—
Where glory recommends the grief,
Despair destroyes the healing.

Thus those desires that climb too high
For any mortal Lover,
When Reason cannot make them dye
Discretion doth them cover:

Yet when Discretion both bereave
The plaints which I should utter
Then thy Discretion may perceive
That silence is the suitor.

Silence, in Love, betrays more wo
Than words, though ne'er so witty;
The beggar that is dumb, you know,
May challenge double pitty.

Then wrong not, dear heart of my heart,
My true though secret passion;
He smarteth most that hides his smart
And sues for no compassion.

TO A LADY WEeping.

Dry those fair, those Christal Eyes,
Which like growing Fountains rise
To drown their Banks; Grief's sullen Brooks
Would better flow from furrow'd looks:
Thy lovely Face was never meant
To be the Seat of Discontent.

Then clear those wat'rish stars again,
That else portend a lasting Rain,
Lest the Clouds which settle there
Prolong my Winter all the year;
And thy Example others make
In Love with sorrow for thy sake.

WILTON HOUSE PICTURES

"The Epistle Dedicatorie" of the first folio edition of Shakespeare's *Plays* (1623), by John Heminge and William Condell begins thus:

"To the most noble
and
incomparable paire
of brethren
WILLIAM
Earle of Pembroke &c Lord Chamberlaine to the
King's most Excellent Maiesty
and
PHILIP
Earle of Montgomery, &c, Gentleman of his Maiesties
Bed-Chamber. Both Knights of the most Noble Order
of the Garter and our singular good
Lords."

So much has been written for and against the theory that the Mr. W. H. to whom Shakespeare's *Sonnets* were dedicated was William Herbert, Earl of Pembroke, that I shall not venture into the troubled waters of that controversy. Mr. Thomas Tyler in his introduction to the *Sonnets* (London, 1890), propounds a very fair case in favour of the Herbert proposition.

Shakespeare's comedy of *Twelfth Night* is said to have been first acted before James I at Wilton in 1603, the author being present at the representation. In 1593 the Earl of Pembroke sheltered under his protection a company of players, who made a profession of acting as a mode of livelihood, and who were more desirous of profit than emulous of praise. This company began to play at the Rose on the 28th October, 1600.¹ It is possible that the play was presented by this company.

Shortly after succeeding to the earldom, Lord Pembroke fell into disfavour on account of a liaison with Mary Fitton, one of the Queen's ladies. Sir Robert Cecil in a letter to Sir George Carew, dated 5th February, 1601, writes: "We have no news, but there is a misfortune befallen Mistress Fitton, for she is proved with child, and the Earl of Pembroke being examined confesseth a fact, but utterly renounceth all marriage. I fear they will both dwell in the Tower awhile, for the queen hath vowed to send them thither."² Again, Tobie Mathew in a note to Dudley Carleton, dated 25th March, 1601, writes: "The Earl of Pembroke is committed to the Fleet: his

¹ From *An apology for believers of the Shakespeare Papers*, 1797, Anon.

² *Calender of Carew MSS.*

cause is delivered of a boy who is dead." For this misdemeanour the Queen also revoked the gift of the office of Constable of St. Briavels, in the Forest of Dean, Gloucestershire; Sir Edward Winter received the appointment, but surrendered it on 10th January, 1608, when it was regranted to Lord Pembroke, then reinstated in the royal favour.¹

PORTRAITS.²

1. By Van Dyck. Similar to the Wilton picture; the property of the Earl of Clarendon. (Smith, *Cat. Rais.*, No. 517.)

2. By Mytens, at Wilton, No. 206.

3. Artist unknown, at Wilton, No. 308. See FLEMISH SCHOOL.

4. Three-quarter length, seated, turned to the left, right hand rests on arm of chair, holding ties of ruff in left hand. Curtain and window in background. By Van Somer. The property of the Marquess of Salisbury.

5. Three-quarter length, standing, turned to his left, holding glove in right hand and staff at arm's length in left. Artist unknown. The property of the Earl of Verulam. Exhibited Kensington Portraits, 1866. Canvas, 62 in. H. 41 in. W.

6. Whole length, standing three-quarter to right; brown hair, moustache, and peaked beard; deep falling ruff, black dress trimmed with gold, white shoes; his right hand holds a white wand, his left gloves; hat on table to right; red curtain background. Canvas, 86 in. H. 50 in. W. Supposed to be a copy of an older picture attributed to Van Dyck. In the Bodleian Gallery.

7. Collins mentions a fine miniature of this Earl William, done by Isaac Oliver in 1616, in the Portland Museum, marked in the Catalogue, lot 2942, very highly finished.

8. By Van Dyck. Formerly the property of Lord Arundel of Wardour. (Sold at Messrs. Christie's, 29th June, 1889.)

9. Miniature by P. P. Hoskins. Duke of Buccleuch, Montagu House. (Drawing Room, Frame A, No. 15.)

10. Dutch School (possibly Gonzales Coques). Full length, turned to his left, in black costume; hat in left hand, white staff in right. Broad blue riband with miniature attached round his neck. Standing in a paved hall near a doorway through which is seen a formal garden. Formerly in the possession of the Duke of Fife, Duff House. (Sold at Messrs. Christie's, 7th June, 1907, to M. Gouraud for 105 guineas.) Size 26 in. H. 23 in. W. Canvas.

¹ *Calendar of State Papers, Domestic Series*, 1603-1610.

² The three-quarter length exhibited at the National Portrait Exhibition of 1866, the property of the Countess De la Warr, described as William, third Earl, is a portrait of William, the first Earl, in his declining years.

This was probably painted as a companion to the small portrait of Philip, fourth Earl of Pembroke, and, although not so free in handling, may be by the same hand. (See No. 34, VAN DYCK.)

Portrait of Mary Talbot, wife of William, third Earl.

1. Miniature by Hoskins. Supposed to be the Countess of Pembroke, wife of Earl William. Lot 47 (eleventh day), Strawberry Hill Sale, 1842.

ENGRAVINGS.

1. Half length, turned to the left, white staff in right hand; in decorated oval. Titles below. "P. v. Somer, pinxit. Simon Passeus, sculpsit. LO.AO. 1617." 7½ in. H. 4½ in. W. (plate mark).¹
2. Half length, turned towards the right, white staff in left hand; in decorated oval, full titles below. 7½ in. H. 4½ in. W. (A contemporary copy of No. 1.)
3. Head and shoulders, turned to the left; in oval with motto: full titles and dates of birth and death below. "D. Mytens Pinx." in left corner. 15½ in. H. 11½ in. W.
4. Half length, turned to the right, Garter star on right arm. "Vandyke pinxt. Wm. Herbert, Earl Pembroke." Mezzotint. 5½ in. H. 3½ in. W. (engraved surface).
5. Three-quarter length, from the Wilton portrait. "William Herbert, Earl of Pembroke: from the original of Vandyke in the collection of the Right Hon^{ble} The Earl of Pembroke: drawn by H. Crease & engraved (with permission) by W. Holl." 7½ in. H. 5½ in. W. (engraved surface). From Lodge's *Portraits*, folio edition.
6. The same. 5½ in. H. 3½ in. W. (engraved surface). From Lodge's 4to edition.
7. Head and shoulders, turned to the right, in oval: motto above, titles in French below. "L. Vosterman, D.D." 15 in. H. 12 in. W. (engraved surface).
8. Head and shoulders, turned to the right, in oval. From an original by Mytens. Within red lithographed border; autograph below. 7 in. H. 4½ in. W. (plate mark).
9. Half length, turned to left. From an original picture. Roulette engraving. 7½ in. H. 5½ in. W. (plate mark). From Walpole's *Royal and Noble Authors*.

¹ There is an engraving in the library at Longleat, pasted into a copy of Pembroke's *Numismata*, of which the following is a description. Line engraving in decorated oval, with coat of arms within garter above. Half length, with white staff in left hand; fourfold ruff; head three-quarter face to his left. Inscription below: "The right Honourable and most noble William Earle of Pembroke, Lord Herbert of Cardiffe, Marmion and St. Quintin, Lord Steward of His Maj^{ties} household etc etc. P v Somer pinxit. Simon Passaeus sculpsit Lo Are to be sould by William Peake Ao 1626." Size 7½ in. H. 4½ in. W. Below is the following MS. note: "The above print sold at Sir W. Musgrave's sale for £6 15s. od."

10. Three-quarter length, turned to the left, white staff in right hand, hat on table, key hangs from belt. Roulette engraving; head and hands coloured. From the original in the possession of Mr. Barnes. 10 in. H. 7 in. W. (plate mark).

11. Half length, turned to the right. Garter star on right shoulder. 5½ in. H. 3¼ in. W. From Clarendon.

12. With Sir Thomas Bodley and others. In the frontispiece to the catalogue of the Bodleian Library. "Guil. comes Pembroch. Acad. Canc. M. Burgers sc." (Granger.)

13. "Willielmus, comes Pembrochia, &c. Mytens p. R. v. Voerst sc. 1633; large h. sh." There is a copy of this in Clarendon's *History*. (Granger.)¹

14. Small oval by Hollar. Original and copy sold in the Stowe Granger, 1849.

15. "R. Cooper scul." Proof without letters. 4to. Sutherland Collection.

16. From *Illustrious Portraits*. "J. Jenkins, scul." 4to. Sutherland Collection.

17. With French inscription. "D. D. Granges, scul." 8vo. Sutherland Collection.

18. From Ward's *Rebellion*. "G. Vertue scul." Sutherland Collection.

19. From Thomas Park's edition of Walpole's *Royal and Noble Authors*, 1806. Half length, turned to his left. Stipple and line. "William Herbert, Earl of Pembroke." From an original picture. 4½ in. H. 3¼ in. W. (engraved space). There is no engraver's signature to this plate, which is probably that mentioned in the Sutherland catalogue as executed by Rivers. The same catalogue mentions another "In Scott's *Royal and Noble Authors*: 'Bocquet scul.' 8vo." (This plate is probably taken from the portrait by Mytens at Wilton.)

20. Mezzotint. "Obijt 1630." Published by Caulfield. 8vo. Sutherland Collection.

119. PHILIP, FOURTH EARL OF PEMBROKE.

SIR ANTHONY VAN DYCK.

87 in. H. 54 in. W. Canvas.

Double Cube Room.

Full length, standing, turned to the right, foot raised on a step; wearing black knee breeches, tied with large pink and white striped bows, and gray stockings. With his right hand he raises a black cloak, on which is embroidered the Star of the Order of the Garter, while he holds in his left the long white wand of Lord Chamberlain. His long brown hair falls over a deep lace collar, and he wears a neatly trimmed pointed beard and moustache. Behind his head floats a rich red curtain, and in the

¹ The Sutherland Catalogue mentions "the same with dates of birth and death, the inscription altered and much lengthened." This I take to be No. 3 above.

background is a single fluted pillar. In the left-hand bottom corner is painted "Philip, Earl of Pembroke."

Although somewhat disfigured by restoration and injured by neglect, this portrait is still a magnificent example of Van Dyck as regards richness of colouring and dignity of composition. There is unfortunately no record which enables us to give accurately the date of its execution; we can only conjecture from the apparent age of the sitter that it was painted about the year 1630.

Philip, second son of Henry, second Earl of Pembroke, by his third wife, the famous Mary Sidney, was born in 1584. He came early to Court, and was mentioned by Howe, in his Chronicle for Sunday, 24th July, 1603, as having "received the Order of the Knighthood of the Bathe": again, Rowland Whyte, writing to Robert Sidney on the 20th April, 1600, says: "Mr. Philip Harbert is here (at Court) and one of the forwardest Courtiers that ever I saw in my time, for he had not been here two houres but he grew as bold as the best." His advancement in King James's Court is attributed by Clarendon to "the comeliness of his person his skill and indefatigable industry in hunting." In 1605 he was created Baron Herbert of Shurland, in the Isle of Sheppy in Kent,¹ and Earl of Montgomery by patent dated "June. 4. James I." Three years later he was installed a Knight of the Garter, having been previously appointed a Gentleman of the King's Bedchamber.

With regard to the Earl's matrimonial affairs, we find that in April, 1597, "Little Mr. Philip Harbert" was reported to be a suitor for the hand of Mary Herbert, heiress of Sir William Herbert of St. Julians,² who ultimately married Edward, Lord Herbert of Cherbury; in 1601 his father offered the Queen £5,000 if she would allow a royal ward, daughter of Sir Robert Gorges, to marry him, but the offer was declined.³

¹ "Shurland, or Shirlonde, was once the seat of an eminent family of that name, and formerly was a very large house built in the form of a quadrangle or square, but now tis almost down. The last of the name of Shurland who resided here was Sir Robert de Shurland, who was made Knight Banneret by K. Edward I. in his 28th year. (By his daughter and heir, who married Sir William de Cheney, it passed into that family.) His descendant Sir Henry Cheney was created Lord Cheney of Tuddington, and exchanged the Manor of Shurland with Queen Elizabeth by which means it came to the Crown, and there it staid until the second year of K. James I. and then was granted to Philip, Earl of Montgomery, and after Earl of Pembroke; and in Philpots time was the estate of his second son Mr. James Herbert, in whose family it still continues: being now in the possession of James Herbert Esq Knight of the Shire for Oxfordshire."—Harris, *History of Kent*, 1719, book i, p. 108.

The Manors of Middleton and Marden were granted to Philip, Earl of Pembroke, by James I, as was also Northwood Manor.—*Ibid.*, p. 209.

² Sir William was descended from Sir George Herbert, Knt., third son of William, the first Earl of Pembroke (of the first creation).—Collins.

³ Rowland Whyte to Sir Robert Sidney, 10th May, 1600. "A sentence is given in the court of wards, against Sir Arthur Gorge, that his daughter is the Queen's ward; which sentence was by the



No. 119

PHILIP, EARL OF PEMBROKE

VAN DYCK





After "long love and many changes" he was, in October, 1604, "privately contracted to my Lady Susan [Vere, third daughter of Edward, seventeenth Earl of Oxford] without the knowledge of any of his or her frendes" (Lodge, *Illustrations*, iii, 238).¹ The marriage was celebrated at Whitehall on the 27th December of the same year with great ceremony. Mr. Chamberlayne writes to Mr. Winwood, from London, 18th December, 1604:

"Here is a great provision for Cockpit, to entertain the King at home, and of masks and revels, against the marriage of Sir Philip Herbert and Lady Susan Vere, which is to be celebrated on St. John's day" (Winwood's *Memoirs*, vol. ii, p. 41). Again Sir Dudley Carleton writes to Mr. Winwood, January, 1604-5:

"On St. John's day we had the marriage of Sir Philip Herbert and the Lady Susan performed at Whitehall, with all the honour could be done a great favourite. The court was great; and for that day put on the best bravery. The Prince and Duke of Holst led the bride to church; the Queen followed her from thence. The King gave her; and she in her tresses and trinkets bridled and bridled it so handsomely, and indeed became herself so well, that the King said, if he were unmarried, he would not give her but keep her himself.

"The marriage dinner was kept in the great chamber, where the Prince and the Duke of Holst, and the great lords and ladies, accompanied the bride. The Ambassador of Venice was the only bidden guest of strangers, and he had place above the Duke of Holst, which the Duke took not well. But after dinner he was as little pleased himself; for being brought into the closet to retire himself, he was then suffered to walk out, his supper unthought of.

judges of the land confirmed, who were called unto it; and I believe, young Mr. Philip Harbert shall have her, for my lord of Pembroke offers the Queen £5,000, in money and jewels." Again, 31st May, 1600: "Yt is doubted, that Mr. Philip Harbert shall not have the Queen's ward; for that Sir Arthur Gorge, the father, doth make great meanes to her Majestie, that he may have the disposing of her before any other, and intends her for my Lord of Howards son."—*Sidney Papers*, vol. ii, p. 193.

¹ 16th October, 1604. Earl of Pembroke to Earl of Shrewsbury.

"MY LORD,

"Though I have no direct messenger to send unto your Lordship, I rather chose to write by post than leave you unadvertised of that which is as joyful unto me, as any thing that ever fell out since my birth. I cannot now write unto you all the circumstances; but at coming down, your Lordship shall know as much as myself. The matter in brief is, that, after long love, and many changes, my brother on Fryday last, was privately contracted to my Lady Susan, without the knowledge of any of his or her frendes. On Saturday she acquainted her uncle with it, and he me. My Lord of Cranbourn seemed to be much troubled with it at the first: but yesterday the King taking the whole matter on himself, made peace on all sides . . . wishing your Lordship all the happines this earth can afford, I rest your Lordships most affectionate sonne, to serve you.

"PEMBROKE."

"At night there was a mask in the hall, which for conceit and fashion, was suitable to the occasion. The actors were, the Earl of Pembroke, the Lord Willoby, Sir Samuel Hays, Sir Thomas Germain, Sir Robert Cary, Sir John Lee, Sir Richard Preston, and Sir Thomas Bager. There was no small loss that night of chaines and jewells, and many great ladies were made shorter by the skirts, and were well served that they could keep cut no better. The presents of plate and other things given by the noblemen were valued at £2,500; but that which made it a good marriage was a gift of the King's, of £500 land, for the brides jointure.

"They were lodged in the council chamber, where the King, in his shirt and night-gown, gave them a 'reveille matin' before they were up. . . . No ceremony was omitted of bride cakes, points, garters, and gloves, which have been ever since the livery of the court; and at night there was sewing into the sheet, casting off the bride's left hose, with many other petty sorceries."

Rowland Whyte, writing to Lord Shrewsbury, gives a far more flattering account of young Sir Philip than does Clarendon: "The young worthy," he writes, "Sir Philip, grows great in his Ma' favor, and carries it without envy; for he is very humble to the greate lords, is desirous to doe all men good, and hurtes no man." Whyte, in another letter, quotes the following lines:

The Herberts every Cockepit day,
Doe carry away
The gold and glory of the day.

At the Coronation of Charles I, the Earl of Montgomery carried the spurs.

About the year 1625, Philip succeeded his brother in the office of Lord Chamberlain, a position he held until 1641; the cause of his dismissal is set forth in the following letter, which is to be found in the *Tanner MSS.* 66, fol. 110. "Sir, my loving Cousin . . . last Saturday there was a controversy between ye Lord Chamberlayne and ye Lord Matravers: ye Lord Matravers gave my Lord Chamberlayne ye Lye; wherupon he strucke Matravers over the head with his staffe: then ye Lord Matravers took up a Standish & threw at ye Lord Chamberlayne; this moved so great a Stirre y^e ye Committee did rise, complaynt was made to His Majesty and on Monday ye Upperhouse committed y^m both to ye Tower. (Sd) Robert Appleton. Grayes Inn. July 23rd 1641."¹

It is not possible in this short memoir to follow in detail his doings during the contest between King and Parliament: having succeeded in 1630 to his brother's vast

¹ To this account Clarendon, vol. i, p. 263, adds: "The King, taking advantage of this miscarriage, and having been long incensed by the passionate, indiscreet, and insolent carriage of the Earl, sent to him by a Gentleman Usher for his Staff; and within two or three days after, bestowed it on the Earl of Essex."

estates, his influence was eagerly sought by both sides, but he seems to have committed himself definitely to neither. Clarendon thus sums up his policy during the struggle: "The Earls of Pembroke and Salisbury were so totally without credit, or interest in the Parliament, or country, that it was no matter which way their inclinations or affections disposed them; and their fear of the Faction that prevailed, was so much greater than their Hatred towards them, that though they wished they might rather be destroyed than the King, they had rather that the King and his Posterity should be destroyed than that Wilton should be taken from one of them, or Hatfield from the other: the preservation of both which from any danger they both believed to be the highest point of prudence and politick circumspection."

There is no doubt that his sympathies lay with the Parliament, and that this was generally recognized is patent from the following extract taken from *Fasti Oxonienses*, p. 32: "An. Dom: 1643. 19 Car. I. Chancellor: the same viz Philip Earl of Pembroke and Montgomery &c: but he being thought unworthy to have the said office by the King and University, forasmuch as he was actually against the former in the present war, and altogether neglected the other, the King authorized the members thereof to make choice of another: whereupon they calling a convocation on the 24th October did elect for their Chancellor Will: Marquess of Hertford." Visiting Oxford in 1648, the Earl was but ill-received, as the following lines, taken from a contemporary lampoon entitled "An Owl at Athens; a relation of the Earle of Pembroke's entrance into Oxford; April 12th 1648," sufficiently show:

His bristles stood thin and for want of growth
Like toadstools raised by th' thunder of his mouth.
His nose was notch'd like country garden pales,
His brow and chin more mountainous than Wales.
And who could better fill Apollo's place,
Than he that bears Parnassus in his face?¹

The King's cause having failed, the Earl makes his position with the Parliament secure by entering the Lower House; "a writt is to issue out (Feb. 23rd 1648) for a member of the House to be elected instead of Sir Francis Pile, deceased, for a place in Berkshire. The Earl of Pembroke is amongst the people cryed up to be the man they will chuse, and it is said that if they do chuse him his Lordship will sit a cheerful Commoner in the House of Commons."² On Monday the 16th April, 1649, he was admitted into the House, and took his place there, having been chosen Knight of the Shire for Berkshire.³

¹ *Tanner MSS.* Eng. Poet., c. 4, p. 142. Other satires published at the time include "Pegasus or the Flying Horse from Oxford" and "Newes from Pembroke to Montgomery, or Oxford Manchestered," with Pembroke's speech "word for word and oath for oath."—*Dict. Nat. Biog.*

² *Sydney Papers*, Blencowe, 1825, p. 68.

³ *Ibid.*, p. 72.

While in this strange position of Nobleman-Commoner he and his crony, Michael Oldsworth,¹ fell under the lash of Samuel Butler's satire; bantering speeches were published, purporting to have been delivered by the Earl, of which the following is an example, and one especially interesting from its reference to the fire at Wilton.

The Earl of Pembroke's speech in the House of Peers when the seven Lords were accused of High Treason. *Copia vera*, Mic: Oldsworth.

"My Lords, you know I seldom make speeches . . . will you for this clap me in the Tower? You sent me thither six years ago for but handling a standish, and now you'll commit me for writing my name. . . . If I needs must go, I pray you, send me home to Baynards Castle or Durham House (a damnable fire burnt my house at Wilton, just that hour I moved your lordships to drive malignants out of London). . . . I thank God I have a good estate of my own, and I have the estates of my Lord Bayning's children, and I have my Lord of Carnarvon's estate, these are my three estates. . . . Remember I beseech you that I am an old man; I have been a grandfather time out of mind (for I was so when this parliament began)."

Butler's satire in verse was still more virulent, and was no doubt greatly intensified by party feeling; it is scarcely credible that the object of the attack could have deserved the epithets so bitterly heaped upon him; these lines show the venom with which the author of *Hudibras* tinged his shafts:

Pembroke's a Covenanting Lord
That ne'er with God or Man kept word.
One day he'd swear he'd serve the King,
The next 'twas quite another thing;
Still changing with the Wind and Tide
That he might keep the stronger side.
His Hawks and Hounds were all his Care
For them he made his daily Prayer,
And scarce would lose a hunting Season
Even for the sake of darling Treason.
Had you but heard what thunder-claps
Broke out from his and Oldsworth's chaps,
Of Oaths and horrid Excretions
Oft with, but oftener without, passion,
You'd think these Senators were sent
From Hell, to sit in Parliament.

When King Charles left Oxford for Colebrook, and the Parliament had their garrison at Reading, the Earls of Northumberland and Pembroke were selected to

¹ Michael Oldsworth, or Oldisworth, was born in 1591; beginning his career as Secretary to William, third Earl of Pembroke, then Lord Chamberlain, he became, through his patron's influence, Member for Old Sarum in 1624, being re-elected in 1625-6-8. Replacing Taverner as Secretary to Earl Philip,

carry the petition of both Houses to him, and were afterwards employed in similar services.

In 1643 the Earl was one of the twenty-two peers who remained sitting in the House at Westminster, or were engaged on the Parliament side, after the rest had withdrawn themselves out of duty and conscience, and met at Oxford to rally round the King. In 1644, on the monarch's return with his army from the West, part of the cannon and carriages were left at Wilton, the house of the Earl of Pembroke, with a regiment of foot to guard them.¹

The description given by Anne Clifford of her second husband, Philip, is as follows, and shows that he was in various respects a far more considerable character than the criticisms of his political opponents would lead one to imagine. "He was no scholar at all to speak of; for he was not past three or four months at the University of Oxford, being taken away thence by his friends presently after his father's death in queen Elizabeth's time, at the latter end of her reign, to follow the Court, as judging himself fit for that kind of life when he was not passing fifteen or sixteen year old: yet he was of very quick apprehension, a sharp understanding, very crafty withall, and of a discerning spirit, but extremely choleric by nature, which was increased the more by the office of chamberlain to the King, which he held many years. He was never out of England but some two months, when he went into France, with other lords, in the year 1625, to attend Queen Mary at her first coming over into England to be married to King Charles her husband. He was one of the greatest noblemen of his time in all respects, and was throughout the reign well-beloved."²

Among the offices held by Earl Philip was that of Lord Warden of the Stannaries. By an early usage peculiar to the counties of Devon and Cornwall, the prerogative of the Crown, elsewhere reaching only to gold and silver mines, is extended to mines of

he sat as Member for Salisbury both in the Short and Long Parliament of 1640. "Tho' in the grand rebellion he was no Colonel, yet he was governor of old Pembroke and Montgomery, led him by the nose (as he pleased) to serve both their turns."—Wood, *Fasti*, vol. i, p. 356. Oldsworth died in 1654. See *Dict. Nat. Biog.*

¹ Collins.

² The following letter from the Earl, written in 1643, and found in one of the Wilton Corporation Chests in 1816, suggests that the Countess was more capable of fighting her own battles than her biographers allow.

"DENNET,

"I have sent Pordage into the Country, that he might according to y^e power I have granted to him, keep my Courts, as my stuard, and therefore I expect of you and Gamblett to assist him therein, and to shew him what belongs thereto, & what you doe for him in this I shall take as acceptable service to my selfe. I also will that you take his directions for y^e securing the rents at this receipt, and that you be carefull to charge all tenants not to pay any upon their perill, to any whomsoever, that shall demand it by order from my wife, or in pursuance of any Decreetal order of Chancery, and that you be

tin, which are the property of the Sovereign, whoever may be the owner of the soil. A charter of King John to his tinnors in these counties, of date 1201, authorized them to dig tin, and turf to melt the tin, anywhere in the moors and in the fees of Bishops, Abbots, and Earls, as they had been used and accustomed, a privilege afterwards confirmed by successive monarchs. When Edward III created his son, the Black Prince, Duke of Cornwall, he at the same time conferred on him the Stannaries of Devon and Cornwall, which were incorporated in perpetuity with the Duchy. Their administration is committed to an officer called the Lord Warden of the Stannaries, who has two substitutes or Vice Wardens, one for Cornwall and one for Devon.¹

The Earl's tenure of this office met with the disapproval of Lord Clarendon, who complains that he extended the jurisdiction of the court "with great passion and fury."²

Of the Earl's death we find the following account in the *Sydney Papers*, containing a rebuke which cannot be said to have been undeserved.

"Wednesday the 23rd January 1649. In the morning my cousin Germain, the Earle of Pembroke dyed at his lodgings in the Cockpit part of Whytehall, of a feaver and gangrene as I heard: just a week before Wednesday the 30th of January, that day that the late king was beheaded at Whytehall gate; so he lived not a yeare after it. He told me himself that out of his chamber window he looked upon the King as he went upstairs from the park to the galerye in the way to the place of his death, which was quickly after. That he should not have done, but retyred himself to pray for him and to lament his misfortunes, to whom he had so greate obligations."

On the 9th February, the Earl's body was laid in the Herbert vault in the Cathedral of Salisbury; by order of the Council of State all members of parliament accompanied the cortege two or three miles on the journey from London. A great bronze equestrian statue was cast to mark his last resting place, but it was never erected and has disappeared;³ the probable site of the grave is now marked by a marble slab placed by the present Earl.

very Carefull to secure all moneys safe, that it may not any ways fall into their hands, as well in Wales as in Wiltshire, for I have some reason to suspect my wife intends to seaze upon it if she can, wth y^r dilligence and Care may p'vent, thus hoping you will punctually performe what I hereby desire,

"I remaine y^r loveing master,
"PEMBROKE.

"Sept. 27th
"Baynards Castle."

¹ *Chambers's Encyclopedia*, 1904, vol. ix, p. 682.

² Clarendon, vol. i, p. 287.

³ "Philip . . . for whom a splendid monument was designed and to that end a fair statue of brass of an extraordinary size was cast, representing him in armour etc. now in the Earl of Pembroke's seat at Wilton, but for what reason it was never erected I cannot tell."—*The History and Antiquities of the Cathedral Church of Salisbury*, London, 1719, p. 107.

The Earl accepted the dedication of numerous books,¹ often in conjunction with his brother William. "To the incomparable pair of brethren" the first Folio of Shakespeare's works was inscribed in 1623, and to Massinger, Montgomery, like his mother and brother, was a constant patron throughout his life, continuing a pension to his widow.

Lord Pembroke seems to have been fond of scribbling irrelevant remarks on the margins of books. In the British Museum Library is a copy of Chapman's *Conspiracie of Byron* (1625), with numerous MS. notes ascribed to him, but the binder has so cropped the edges as to make few of the notes intelligible. Walpole mentions a similar treatment by him of a copy of Sir Thomas More's *Life*.² During his lifetime much of the building of Wilton House was undertaken, and he seems to have collected many pictures and works of art, employing a M. Touars as his agent on the Continent at a salary of £100 a year; most of these pictures were sold by his successor, and no record of them exists.

Among the satires published on the Earl was the following imaginary Will, the authorship of which is not known, but may have been from the pen of Sir Charles Sedley; it is given in Somers' *Tracts*, and is certainly not devoid of humour.

"I, Philip, late Earl of Pembroke and Montgomery, now knight for the county of Berks, being (as I am told) very weak in body, but of perfect memory, for I remember this time five years I gave the casting voice to despatch old Canterbury: and this time two years I voted no address be made to my master: and this time twelve months saw him brought to the block: yet because death doth threaten and stare upon me, who still have obeyed all those that threatened me, I now make my last will and testament.

"Imprimis for my soul, I have heard very much of souls, but what they are, or whom they are for, God knows, I know not; they tell me now of another world, where I never was, nor do I know one foot of the way thither. While the king stood, I was of his religion; made my son wear a cassock, and thought to make him a bishop. Then came the Scots and made me a Presbyterian; and since Cromwell entered I have been an Independent. These I believe are the kingdom's three estates and if any of them

¹ Such as the first Folio Edition of Beaumont and Fletcher, Massinger's *Bondman*, etc. The latter acknowledges his indebtedness to the Earl in the following lines:

"Mine being more
Than they could owe, who since, or heretofore
Have laboured with exalted lines to raise
Brave piles or rather pyramids of praise
To Pembroke and his family."

² *Dict. Nat. Biog.*

can save a soul, I may claim one; therefore if my executors do find I have a soul, I give it to him to give it me.

"Item. I give my body, for I cannot keep it, you see the chirurgeon is tearing off my flesh, therefore bury me (I have Church-lands enough), but do not lay me in the church porch, for I was a Lord, and would not be buried where Colonel Pride was born.

"Item. My will is that I have no monument, for then I must have epitaphs and verses; but all my life long I have had too much of them.

"Item. I give my dogs (the best curs that ever man laid leg over) to be divided among my council of state. Many a fair day have I followed my dogs, and followed the state both night and day, went whither they sent me: sat where they bid me, sometimes with Lords, sometimes Commons; and now can neither go nor sit; yet whatever becomes of me, let my poor dogs not want their allowance, nor come within the ordinance of one meal a week.

"Item. I give two of my best saddle horses to the Earl of Denbigh, for I fear ere long his own legs will fail him; but the tallest and strongest in all my stables I give to the academy for a vaulting-horse for all lovers of virtue. All my other horses I give to the Lord Fairfax, that when Cromwell and the states take away his commission he may have some horse to command.

"Item. I give my hawks to the Earl of Carnarvon: his father was master of hawks to the king, and he was so like his father that I begged his wardship, lest he in time should do so by me.

"Item. I give all my deer to the Earl of Salisbury, who, I know, will preserve them, because he denied the king a buck out of one of his parks.

"Item. I give my chaplains to the Earl of Stamford, in regard he never used to have any but his son, Lord Grey, who being both spiritual and carnal, may beget monsters.

"Item. I give nothing to Lord Say, which legacy I give him because I know he will bestow it on the poor.

"Item. To the countesses (my sister and my wife) I now give leave to enjoy their estates; but my own estates I leave to my eldest son, charging him, on my blessing, to follow the advice of Michael Oldsworth, for though I have had 30000*l.* per annum, yet I die not in debt above 80000*l.*

"Item. Because I threatened Sir Henry Mildmay, but did not beat him, I give fifty pounds to the footman that cudgelled him.

"Item. My will is that the said Sir Harry shall not meddle with my jewels. I knew him when he served the Duke of Buckingham, and since how he handled the state jewels: for both which reasons I do now name him, The Knave of Diamonds.

"Item. To Tom May (whose pate I broke heretofore at a mask) I give five shillings. I intended him more: but all that have seen his history of the parliament think five shillings too much.

"Item. To the author of the libel against ladies (called News from the Exchange) I give threepence for inventing a more obscene way of scribbling than the world yet knew; but since he throws what is rotten and false on divers names of unblemished honour, I leave this payment to the footman that paid Sir Harry Mildmay's arrears, to teach him the difference twixt wit and dirt, and to know ladies that are noble and chaste from downright roundheads.

"Item. I give back to the assembly of divines their classical, provincial, congregational, national: which wards I have kept at my own charge above seven years, but plainly finding they will never come to good.

"Item. As I restore other mens words, so I give Lieutenant-General Cromwell one word of mine because hitherto he never kept his own.

"Item. To all rich citizens of London, to all presbyterians as well as cavaliers I give advice to look to their own throats; for by order of the state, the garrison of Whitehall have all got poniards, and for new light have bought dark-lanterns.

"Item. I give all my printed speeches to these persons following, viz. That speech which I made in my own defence, when the seven lords were accused of high treason, I give to Sergeant Wild, that hereafter he may know what is treason and what is not; and the speech I made extempore to the Oxford scholars I give to the Earl of Manchester, speaker, pro tempore, to the house of peers before its reformation, and chancellor, pro tempore, of Cambridge University since its reformation. But my speech at my election, (which is my speech without an oath) I give to those that take the engagement, because no oath has been able to hold them. All my other speeches (of what colour soever) I give to the academy, to help Sir Balthazar's Art of well Speaking.

"Item. I give up the Ghost.

"*Concordat cum originali*

"NATHANIEL BRENT.

"CODICIL

"Before his lordship gave his last legacy, he mentioned other particulars, but his sense and words grew so independent, that they could not make forth into perfect legacies; yet we thought fit to write what he spoke, which was in *haec verba*:

"Item. I give ——'s death, I am very sick, and my memory fails me: sink me if I can remember what I have else to give. I have troubled my mind with things of this world: but who the devil had thought death had been so near? Ah, what is that? Now it is at my bed's feet, all bloody. Murder! Murder! Call up my men. Oldsworth,

where a plague are ye all? I am well help up to have such comforters. What was it but a cat? A — mew ye, do you take a lord for a mouse? Soho, soho; there, there, O brave Towler. Plague on that cat! Couple him to Royster. . . . Where is my coach? My lord-mayor hath stayed at Guildhall this two hours. That cock is worth a king's ransom; he runs, he runs—a thousand pounds to a bottle of hay! . . . I'll to the house and remove the obstruction for sale of the king's goods. D——n me there it is again; ah! a man without a head! (*the Earl of Strafford*) speak, what art thou? S'dearth, canst speak without a head? And there, with lawn sleeves! (*Archbishop Laud*) comes just upon me. Ah, another yet, all in purple.—My own master. I beseech your majesty let me kiss your hand. No, blood! blood! oh I am undone. Help! help!—why Oldsworth! oh, where are ye all? Is this a time to stop your noses? Call up my chaplains. Where is Caldicut? Pray, good Caldicut, pray, pray; plague consume you, why do ye not pray?—

“*Concordat cum originali*

“NATHANIEL BRENT.”

PORTRAITS.

1. Whole length, when about forty years of age; the face, which is shown three-quarter view, has a pointed beard and moustachios; the body is clad in armour, and he wears buff boots; the right hand grasps a baton, and the left is placed on a covered table near his helmet. 6 ft. 10. in. H. 4 ft. 2 in. W. By Van Dyck. Engraved by Hollar, and in Lodge's *Memoirs*. Smith's *Cat. Rais.*, No. 519.
2. Three-quarter length, in black and white dress and habit of St. George, wand of office and gold key. Exhibited B.I., 1851, R.A., 1881, G.G., 1887, No. 4. By Van Dyck. The property of the Earl of Carnarvon. (Cust, No. 149.)
3. Full length, standing figure in black with the habit of St. George. Exhibited B.I., 1860. By Van Dyck. The property of the Earl of Clarendon. (Cust, No. 151.)
4. Full-length miniature, right foot raised on step, dark cloak with Garter Star, staff in left hand. Exhibited at the Exhibition of National Portraits, S.K.M. 20 in. H. 15 in. W. By Van Dyck. The property of the Earl of Yarborough. (This picture is exactly similar as regards the figure to the small portrait, No. 34, at Wilton.)
5. Three-quarter length, in buff coat with blue bows, gold key. Ascribed to Van Dyck. The property of the Marquess of Bath, Longleat.
6. Three-quarter length. Exhibited R.A. Winter Exhibition, 1883. By Van Dyck. The property of O. J. Wykeham, Esq.
7. Full length, ascribed to Van Dyck, a repetition or copy of the Wilton portrait. The property of Lord Mowbray and Stourton, Allerton Park.
8. Three-quarter length, seated to right in a black dress, gold embroidered belt

with tags and bows; right hand rests on chair, the left holds the string of his collar. His black hat with gold band rests on his left knee. Red chair with gilt nails, window to right with green curtain across. The property of the Duke of Portland, Welbeck Abbey, No. 101. Ascribed to Van Dyck. 50½ in. H. 40½ in. W. Exhibited at Manchester, 1857 (No. 99).

9. Whole length, with the rod of office of Lord Chamberlain; in the background a view of old Wilton House. By Mytens. Lot 88 (seventeenth day) Strawberry Hill Sale, 1842. Sold for thirty-two guineas.

10. A portrait of Philip Herbert, Earl of Pembroke and Chancellor of Oxford, was bought by the Rev. J. M. Trehearne as a Van Dyck at Lord Northwick's sale in 1859 for thirty-one guineas.

11. Miniature, by S. Cooper. The property of S. Addington, Esq. Exhibited at the South Kensington Loan Exhibition, 1862 (No. 1911).

ENGRAVINGS.

1. Half length to right, in decorated oval, titles (as Earl of Montgomery) on scroll below. "Are to be sold by Jo. Sudbury and Ge. Humble." No date. 7½ in. H. 4½ in. W.

2. Same plate, with staff and Garter Star added. "Simon Passaeus Sculp: L. Ao. 1630. Are to be sold by William Peake."

3. Half length to right, Garter Star on left shoulder, buckle of garter unfinished. Titles in three lines below. "Ant van Dyck pinxit. Robertus van Voerst sculpsit." 9½ in. H. 7 in. W. (plate-mark).¹

4. Head and shoulders to right, in oval. "Mitens Pinx." in left corner. Titles below. "Voerst Sculpsit. Lo. Ao. 1630. Will Webb Excudit." 7½ in. H. 6½ in. W. (engraved space).²

5. Head and shoulders to left, in oval, with motto; titles below. "Sir Antoni Vandyk pinxit. W. Hollar fecit. Londini Ao. 1642." 9 in. H. 7½ in. W. (engraved space).³ Mr. J. E. Nightingale says that this was painted from a three-quarter length portrait taken late in life, the property of O. J. Wykeham, Esq.

6. Head and shoulders to left, in oval, title below. "Printed and are to be sold by Robert Walton." 4 in. H. 3 in. W. (plate-mark).

7. Head and shoulders to left, in oval, title only below. 2½ in. H. 2½ in. W. (engraved space).

¹ The Stowe Granger contained a copy before any letters.

² This plate, No. 606 in the Stowe Granger, is marked "very rare" in the sale catalogue of 1849.

³ Probably the same plate mentioned in the Stowe Granger as: "No. 607. Philip E. of Pembroke after Vandyke, by Hollar, before the address of Peter Stent; also one with the address."

8. Head and shoulders to left, in oval, with similar portrait of Edward, Earl of Dorset. No title. 3 in. H. 2½ in. W.

9. Same plate with title "Philip Earle of Pemb. and Mong." (this plate is from Woodburn's Gallery of Portraits).

10. Head and shoulders to left, in oval, showing Garter Star on right shoulder. "Philip Earl of Pembroke &c." on stone table below. "Vandyke pin." 6¾ in. H. (plate-mark). This plate is from the Wilton portrait, reversed.

11. Head and shoulders to right, showing Garter Star. "Painted by Vandyke, Eng: by Edward Smith. Published 1821." 2¾ in. H. 2 in. W. (engraved space).

12. Full length, standing, white staff in right hand, balustrade behind. At base, "Vera effigies of Philip Herbert Comes de Pembroke." Very roughly etched. 5½ in. H. 4¾ in. W.

13. Full length walking to left, baton in left hand, gloves in right, hat and feather. Roulette only, no letters; church and houses in outline in background. 11¼ in. H. 7¾ in. W. (plate-mark).

14. Same plate, worked up with burin. Title below, from the original in the British Museum.

15. Same plate, with four-line inscription below. "Printed by R. O. Walton (and are to be sold) at his shop in Little Brittone, over against the Globe."

16. Head and shoulders to right, in oval. "From an original by Vandyke." With seal and signature below. 7½ in. H. 4½ in. W. (plate-mark).

17. Half length to right, white staff in right hand, glove in left, curtain and helmet in background. Titles below. 6¼ in. H. 4½ in. W. (engraved space).

101. PHILIP, FIFTH EARL OF PEMBROKE, WHEN LORD HERBERT.

SIR ANTHONY VAN DYCK.

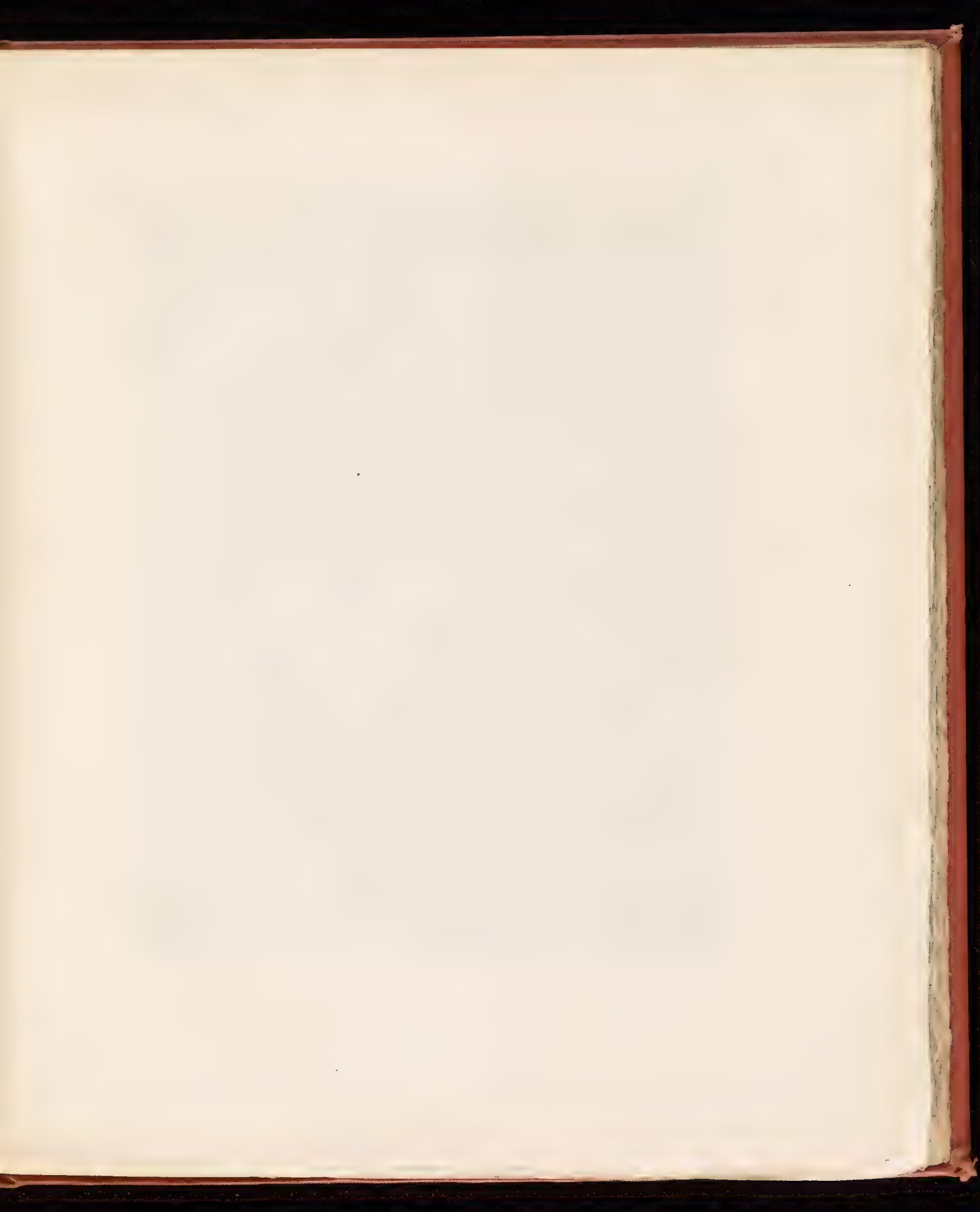
50 in. H. 40 in. W. Canvas.

Great Ante-Room.

Three-quarter length, standing, in crimson dress and cuirass; his right hand is placed on the sash which crosses the breast, and the left, wearing a glove, is placed on the hip.

According to Lombart's engraving Lord Herbert was eighteen years of age when this picture was painted; he was born in 1621, therefore if the engraving is to be believed the date of the picture is 1639. Exhibited at Manchester in 1857, and at the Royal Academy Winter Exhibition of 1900, it is generally considered the work of Van Dyck himself, and, although somewhat hard, is less mannered than many of his later paintings.

His Majesty the King of Italy possesses a crayon sketch for this picture which is



No. 101
PHILIP, LORD HERBERT
VAN DYCK





attributed to Van Dyck. This was exhibited at the Antwerp Exhibition of 1899 (No. 105), and appears rather to be a drawing made for Lombart's engraving than a study by Van Dyck himself.

The two eldest sons of Philip, fourth Earl, having died in infancy, and Charles, the third son, dying in 1635, the titles and honours devolved on Philip, the fourth son, who, on 23rd January, 1649, became fifth Earl of Pembroke and second Earl of Montgomery.

In 1639 he married Penelope, second daughter of Sir Robert Naunton and nineteen year old widow of Paul, second Viscount Bayning; by her he had one child, William, who succeeded him but died unmarried. Penelope, Lady Herbert, died in 1647, and about the year that he succeeded, the Earl married his second wife, Catherine, daughter to Sir William Villiers, of Brookesby, in com. Leicest., Bart., by whom he had two sons and five daughters, and who survived him, dying in 1677.

The children were as follows:

Susan, baptized 7th May, 1650, married to John, Lord Paulet, of Hinton St. George.

Mary, baptized 13th December, 1651, married to Sir John Sydenham, of Brimpton in the county of Somerset, Bart.

Philip, born 1653, succeeded his half-brother William as seventh Earl in 1674.

Catherine, born 9th June, 1654, and baptized at Bennets Pauls Wharf,¹ the 10th of the said month, married Sir John Williams, of Langibby Castle in Monmouthshire, Bart.

Rebecca, born 18th July, 1655, baptized the 22nd of the said month at St. Bennets Pauls Wharf, and died 9th December, 1729.

Thomas, born 1656, who succeeded his brother Philip as eighth Earl in 1683.

Anne, who died an infant.²

This Philip appears to have disagreed with his father in the line that he took during the Civil War. According to Lord Clarendon "the young Earl's affections were entire for his Majesty."³ He seems to have successfully avoided giving offence to the parliamentary party, and to have held aloof from public affairs during the interregnum. On the Restoration he repaired to the Court and was at once installed as a favourite. His worldly affairs do not seem to have benefited by the disturbed state of the country,

¹ St. Benets, Thames Street, close to Baynards Castle.

² Collins.

³ The *Dic. Nat. Biog.*, however, says: "Like his father he sided with the Parliament, was M.P. for Glamorgan through the long parliament, and on his father's death succeeded to his seat in the House of Commons for Berkshire. He was elected a member of the Council of State 1 Decr 1651, and was president of the Council from 3 June to 13 July 1652."

for in October, 1660, we find him joining others in sending a venture to some parts of Africa to dig for gold.

At the Coronation of Charles II, on the 23rd April, 1661, the Earl bore the spurs and acted as cupbearer. He seems to have lived about the Court, being mentioned by Pepys in October, 1664: "Though never so seeming pious as my Lord of Pembroke is," and again in April, 1668: "And how my Lord of Pembroke saith he hath heard the Quaker at the tennis-court swear to himself when he loses, and (the King) told us what pretty notions my Lord Pembroke hath of the 1st Chapter of Genesis." Beyond this I have been able to find no record of his actions: he was undoubtedly a spendthrift, and it is known that he disposed of the greater part of the collection of books and pictures left at Wilton by his predecessors. He died on the 11th December, 1669, and was succeeded by William his eldest son (see LELY).

PORTRAITS.

1. A repetition, mentioned by Gambarini as painted for the Earl of Carnarvon, then (1730) in the possession of Lord Cholmondeley.
2. Dulwich Gallery, No. 214.
3. Repetition. Earl of Verulam, Gorhambury. (Smith, *Catalogue Raisonné*.)
4. Differs in dress from the Wilton picture. The property of Viscount Galway, Serlby. Exhibited R. A., 1900.¹ A copy. (Cust.)
5. Pembroke, Philip Herbert, fifth Earl of, and his sister Anna Sophia Herbert, afterwards Countess of Carnarvon. Three-quarter length figures, the Countess sitting holding roses, Lord Herbert standing with a crimson coat plucking roses: formerly at Chiswick. Exhibited Grosvenor Gallery, 1887. The figure of the Countess engraved by P. Lombart. The property of the Duke of Devonshire, Chatsworth. (Cust.)
6. A crayon sketch for or from the Wilton picture. Attributed to Van Dyck. The property of His Majesty the King of Italy.

ENGRAVINGS.

1. "Philippus Comes Pembrokiae. Aetatis suae 18. Antonius Van Dyck Eques pinxit. P. Lombart sculpsit londini avec privilege du Roy et ex paris." Line engraving with floreated border. 12½ in. H. 10 in. W. (engraved space). From the Wilton picture.
2. Aet. 18. Half length in square border. "W. Sherwin ex. folio." (Sutherland Collection, Bodleian.)

¹ Probably No. 560 in the Exhibition of National Portraits, 1866. "Philip, 5th Earl of Pembroke: lent by Viscount Galway, M.P. Painter unknown. Half length, cuirass and red jerkin, open sleeves, crimson gold laced scarf. Canvas, 42 in. H. 33 in. W."





No. 118

PENELOPE, LADY HERBERT

VAN DYCK



3. Half length, etched by Worledge from the Wilton picture. $4\frac{3}{4}$ in. H. $3\frac{3}{4}$ in. W. Unfinished.

118. PENELOPE, LADY HERBERT.

SIR ANTHONY VAN DYCK.

87 in. H. 54 in. W. Canvas.

Double Cube Room.

Full length, standing, turned to her right, wearing a pale gray satin dress, the bodice laced in front with ropes of pearls. A chain composed of alternate links of sapphires and pearls crosses her shoulders and passes round her waist. The identical chain occurs in a portrait of Queen Henrietta Maria, also from the studio of Van Dyck. Her right hand rests on a table to the right and the left hand supports her skirt. In the background is the base of a pillar. Signed by a later hand: "The first lady of Philip, Earl of Pembroke."

Penelope, daughter of Sir Robert Naunton,¹ was born in 1620; she married firstly Paul, Viscount Bayning,² and secondly, in 1639, Philip, Lord Herbert, afterwards fifth Earl of Pembroke and second of Montgomery; she died in 1647, two years before her husband succeeded, having borne him one child, William, who succeeded, but died unmarried. This portrait was most probably painted about 1640 (the year before Van Dyck died, when Lady Herbert was twenty), being in the hard and mannered style into which the painter fell in his last years. Smith, in his Catalogue, falls into the error of giving Lady Herbert's age as twenty-five, although he includes it among Van Dyck's works. Dr. Waagen does not consider it an original.

The Earl of Oxford, writing in 1738,³ mentions this portrait as hanging in the place now occupied by the full-length of Philip, fourth Earl; he calls it "Lady Pembroke,"⁴ mother of the last Lord's eldest brother"⁵ and mentions that "she was the

¹ Sir Robert Naunton was descended from an ancient family in Suffolk, and educated a fellow-commoner of Trinity College in Cambridge. In 1589 he attended his uncle William Ashby to Scotland. He was in France during 1596 and 1597, and four years later was elected orator of the University of Cambridge. In January, 1618, he was made Secretary of State and Master of the Court of Wards, which post he resigned in March, 1635, and died the same year.—Birch, *Queen Elizabeth*, ed. 1754, vol. i, p. 369. He was author of *Fragmenta Regalia*.

² Paul, second Viscount Banning or Bayning, of Bentley Parva, Essex, was the son of Paul Bayning, created, 27th February, 1627, Baron Bayning of Horkesley, Essex, and on 8th March, 1627, Viscount Bayning. The second Viscount died 11th June, 1638, leaving no heir, and the title was revived in Anne Bayning, his aunt. In 1866 the title became extinct.

³ *Hist. MSS. Commission*, vol. vi, 1901, p. 176.

⁴ An error, she died before her husband succeeded.

⁵ The "last Lord" was Thomas, eighth Earl, whose eldest half-brother was this lady's son.

daughter of Sir Robert Naunton, and the widow of Paul, Lord Viscount Bayning." Gambarini also mentions the picture, and that "she was before Viscountess Banning."

Dugdale in his *Baronage*¹ says: "Paul (b. 1616) Viscount Bayning of Sudbury in Com. Suff. married Penelope sole daughter and heir to Sir Robert Naunton, Knight, Master of the Court of Wards and Liveries, and by her having issue one daughter named Anne, died at Bentley Hall in Essex 11 Junii 1638, leaving her, the said Penelope, great with child of another born after his death and called Penelope. Which Anne afterwards became wife to Aubrey Earl of Oxford, and Penelope of John Herbert the youngest son of Philip fourth Earl of Pembroke and Montgomery."

PORTRAITS.

1. By Van Dyck. Half length, walking, in crimson: the property of the Earl of Carnarvon, Highclere. (Smith, No. 523, Cust, No. 97.)
2. By Van Dyck. Three-quarter length, standing, facing the spectator, left hand raised to the waist, and holding a brownish scarf; low red dress, pearl necklace and earrings; amber-coloured background, and green curtains on the right. Dulwich Gallery. 47 in. H. 36½ in. W. Canvas.
3. By Lely. The property of the Earl of Dartmouth, Patshull.
4. By Van Dyck. As Viscountess Bayning, with her husband. Earl of Crawford, Haigh Hall, Wigan.

ENGRAVINGS.

1. "Penelope, domina Herbert. Antonius Van Dyck Eques pinxit: P. Lombart Sculpsit, londini avec priveilege du Roy, et ex parisis." Line engraving with floreated border. 12½ in. H. 10 in. W. (engraved space). This plate is called in Evans' Catalogue, "Pembroke: Penelope Naughton Countess 1652, when Lady Herbert." Bromley (vol. i, p. 155) makes the same mistake. It is quite impossible that she should ever have been Countess of Pembroke, Earl Philip's eldest child by his second wife being born in May of the year in which he succeeded. This plate was engraved from the Highclere portrait.

2. Wrongly inscribed "Countess of Wilton." Engraved by W. Hollar. 12mo. (Granger.)

¹ Dugdale, *Baronage of England*, vol. ii, p. 459.





No. 121

THE DUCHESS OF RICHMOND AND MRS. GIBSON

VAN DYCK



121. THE DUCHESS OF RICHMOND AND MRS. GIBSON.

SIR ANTHONY VAN DYCK.

87 in. H. 54 in. W. Canvas.

Double Cube Room.

Full length, standing, turned to her right, wearing a blue silk robe with large pendent sleeves lined with orange-coloured silk, and attached at the shoulders with pearl clasps, a single row of the same jewels round her neck. The left hand raises the skirt of the robe, and the right is advanced to take a glove off a golden salver held by a dwarf attendant, who has flaxen hair and wears a russet-coloured dress with gold bars on the sleeves.

The dress of the Duchess from the waist downwards has suffered from injudicious restoration; the height to which the repainting has been carried is so clearly marked as to suggest that the work was only stopped for want of the means for reaching the upper parts of the picture, a happy accident for which we cannot be too grateful, as the beautiful head is untouched. The profile of Mrs. Gibson, the dwarf, is brilliantly painted, although little more than a sketch, and the whole composition may be confidently attributed to the master himself.

A similar picture is in the possession of the Earl of Denbigh at Newnham Paddox. Exhibited B. I., 1824; R. A., 1875, 1900. Smith, *Catalogue Raisonné*, No. 585.

Of other repetitions one was formerly in the possession of the Duke of Marlborough (sold in 1886), and another (perhaps a different picture), the property of the Earl of Ashburnham, is at Ashburnham Place.¹ A biographical notice of Lady Mary Villiers, Duchess of Richmond, and widow of Charles, Lord Herbert, is given under the Herbert Family (Van Dyck, No. 113 above).

Mrs. Anne Gibson, whose maiden name was Shepherd, was wife to Richard Gibson, painter and page of the back-stairs to Charles I. That prince and his queen honoured the nuptials of this diminutive couple with their presence. They seemed to be "just tallied for each other," being exactly three feet ten inches in height.

Design or chance makes others wive,
But nature did this match contrive;
Eve might as well have Adam fled,
As she deny'd her little bed
To him, for whom heav'n seem'd to frame
And measure for his only dame, etc.

Waller, *On the Marriage of the Dwarfs*.

They had nine children, who were all of a proper size. Mrs. Gibson died in 1709, in the eighty-ninth year of her age.²

¹ Cust, *Van Dyck*, p. 127.

² Granger, ed. 1804, vol. iv, p. 191.

PORTRAITS.

With the Duchess of Richmond in the pictures mentioned above.
With her husband. By Sir Peter Lely.

ENGRAVINGS.

1. With her husband; Walker, sc. Engraved for the *Anecdotes of Painting*, 4to.

120. JAMES, DUKE OF RICHMOND AND LENNOX.

SCHOOL OF VAN DYCK.

87 in. H. 54 in. W. Canvas.

Double Cube Room.

Full length, standing, slightly turned to his right; dressed in a full suit of black relieved with a broad lace collar, below which is a medal, suspended to a blue ribbon: a gray mantle is cast over the left shoulder, and held in front by the left hand, the right being extended to touch a cuirass placed on the ground, with a helmet and baton lying near it. Background of columns and landscape.¹

This portrait bears some resemblance to the style of Cornelis Janssens (1590-1663), but it was more probably one of the many portraits executed by Van Dyck's pupils than a work of that painter. The curiously shaped cuirass, on which the Duke's hand rests, occurs in Van Dyck's portrait of "Lord Viscount Chaworts," engraved by P. v. Gunst.²

This picture is mentioned in Smith's Catalogue (Van Dyck, No. 837), but he remarks that it is far from being a satisfactory example of the master to whom it is ascribed.

James Stuart was the eldest son of Esme, Duke of Lennox (who was first cousin, once removed, to James I), by Catherine, daughter and sole heir of Sir Henry Darcy, of Brimham in the county of York, and was born on the 6th April, 1612. His father dying when he was twelve years old, he was taken under the protection of James I and then his successor, who sent him to travel in France, Italy, and Spain, where the distinction of a Grandee of the first class was conferred on him. On his return, when scarcely twenty-one years old, he was called to the Privy Council, and a few years later married the only daughter of the deceased favourite, Buckingham, and widow of Charles, Lord Herbert.

¹ The landscape is identical with that in Lord Denbigh's picture of the Duchess of Richmond and Mrs. Gibson.

² The position of the Duke's hand suggests that the dog, which is found in almost all his portraits, was originally intended to have taken the place of this curious pyramid of armour.



NO. 126

JAMES, DUKE OF RICHMOND

SCHOOL OF VAN DYCK









No. 122
KING CHARLES I
VAN DYCK



On the 8th August, 1641, the King conferred on him the title of Duke of Richmond, which had been by James I revived in his uncle Lodowick, Duke of Lennox, and had become extinct by that nobleman's death without issue.

There is a tradition that the Duke, when on his travels, was preserved from assassination by a favourite dog which lay in his chamber and woke him up, and he is said to have given the dog a collar of pearls. This collar is shown in the Van Dyck portrait formerly in the collection of John Shelley Sidney, Esq.¹

The Duke had the sincerest affection for the King his master, and was one of the noblemen who offered to suffer in his stead. He was allowed to lay in the grave the mangled remains of his sovereign, and that sad office performed, he retired into utter privacy and died, as it is supposed, of the effects of grief in 1655.²

He left a son, Esme, who succeeded and died in France in 1660, aged about ten; and a daughter Mary, married to Richard Butler, Earl of Arran, second son of James, Duke of Ormond.

PORTRAITS.

1. Half length. Van Dyck. The Louvre (No. 1975).
2. Van Dyck. The Marquess of Bristol.
3. Full length, standing. Van Dyck. Duke of Buccleuch, Montagu House.
4. Half length. Van Dyck. Mr. W. H. Pole Carew (Bryan).
5. With dog. Earl of Denbigh.
6. Full length, standing. Van Dyck. Earl of Leicester.
7. Full length, standing, with dog. Van Dyck. Lord Methuen.

ENGRAVINGS.

1. James Stuart, Duke of Richmond and Lennox (Lord Steward of the Household). "Van Dyck p. Houbraken sc. 1740." (In Birch's *Lives of Illustrrious Persons*.)
2. James Stuart, etc. "G. Geldorp p. Voerst sc." Large 4to.
3. Full length: mezzotint. "Van Dyck p. R. Earlom sc."
4. A small oval. (Hollar.) Mentioned in Bromley.
5. Folio. "Van Dyck p. Peake or Stent exc."
6. Quarto. Engraved by Vaughan.

122. KING CHARLES THE FIRST.

SIR ANTHONY VAN DYCK.

50 in. H. 40 in. W. Canvas.

Double Cube Room.

Half length in armour, a white frill round his neck; the right hand grasps a

¹ Lodge's *Portraits*, folio ed., 1821.² Granger.

baton, and the left is placed on a helmet which, with the royal crown, are on a table covered with a red cloth at the side.

Of the many versions of this portrait, the Wilton picture, and perhaps that in the possession of the Duke of Norfolk at Arundel, may claim to be the work of Van Dyck himself:¹ a list of the principal repetitions is given below.

This picture is mentioned by Cowdry as hanging in the place it now occupies in 1751, and was probably a gift from the King to Philip, fourth Earl, about 1633, the year that the companion picture of the Queen was presented; the Earl of Oxford, in a letter written to the Countess in October, 1738, gives a list of the pictures then in the Double Cube Room, which includes this half length of Charles I "over the door as you come in."² Dr. Waagen calls this "A genuine, carefully-executed and elegant picture."

PORTRAITS.

The following are repetitions of the Wilton picture:

1. Duke of Norfolk, Arundel Castle. Exhibited R. A. Winter Exhibition, 1880.
2. Mr. Norris. Collection C. Beckett Denison, 1885.
3. Art Gallery, Glasgow. Maclellan Collection.
4. Lord North.
5. J. Harman, Esq., 1844.
6. National Portrait Gallery, No. 843. Probably by Henry (Old) Stone, from the Wilton picture.

ENGRAVINGS.³

Executed from the Wilton or the Arundel portrait.

1. Head and shoulders. Engraved by Pieter de Jode.
2. Mezzotint, oval. Engraved by Isaac Becket.
3. Engraved by R. Robinson; in Lodge's *Memoirs*.

114. QUEEN HENRIETTA MARIA.

SIR ANTHONY VAN DYCK.

50 in. H. 40 in. W. Canvas.

Double Cube Room.

Three-quarter length, standing, wearing an orange satin dress edged with broad vandyked lace, a black belt round the waist tied with a bow at the side. The chain of large pearls over her shoulders forms a single loop in front; her hands rest one upon

¹ Mr. Lionel Cust is of opinion that the Arundel portrait is the original.

² *Hist. MSS. Commission*, vol. vi, 1901, p. 176.

³ From Smith's *Catalogue Raisonné*.



No. 114
QUEEN HENRIETTA MARIA
VAN DYCK









No. 99

THE COUNTESS OF CASTLEHAVEN

VAN DYCK



the other. A royal crown lies on a table before her and in the background is a dark curtain looped back and the square base of a column.

Although not so fine a picture as the companion portrait of Charles I, there is the following documentary evidence to prove that it came from the studio of Van Dyck: "On May 24th 1633 the Lord Chamberlain issued a warrant to Van Dyck 'to deliver his Lordship the picture of the Queen he lately made for the Lord Chamberlain' (then Philip, Earl of Pembroke)."¹ It hung in its present position as early as 1738, when it was seen by the second Earl of Oxford.² This pose was a favourite one with the painter, there being a full length at Hampden House identically the same, except that the Queen wears a second loop of pearls; in the Longford Castle example the pose is the same, but the dress and the background differ.

PORTRAITS.

Similar to the Wilton picture.

1. Half length in amber silk dress. The property of the Earl of Warwick, Warwick Castle.³
2. Full length. The property of the Earl of Buckinghamshire, Hampden House.
3. Same pose but differs in dress and background. The property of the Earl of Radnor, Longford.
4. The property of Earl Poulett, Hinton St. George. (Sold before 1882.)
5. A copy in the National Portrait Gallery.

ENGRAVINGS.

1. Engraved by Cochet and P. de Jode. Corresponds with a picture in the Collection of the Earl of Radnor. (Smith.)

99. THE COUNTESS OF CASTLEHAVEN.⁴ SIR ANTHONY VAN DYCK.
50 in. H. 40 in. W. Canvas. *Great Ante Room.*

Half length, front view with her hair arranged in curls; she wears a red vest and a green mantle, the latter is held in front by the left hand, while the right raises the skirt of her robe.

¹ Cust, *Van Dyck*, p. 107.

² *Hist. MSS. Commission*, vol. vi, 1901, p. 176.

³ Mr. Cust, in his *Van Dyck*, mentions the Wilton picture as being a repetition of the Warwick portrait.

⁴ Smith's *Catalogue Raisonné*, No. 680. "A very indifferent picture, perhaps caused by improper cleaning."

Elizabeth, Countess of Castlehaven, was daughter and co-heir with Alice, Viscountess St. Albans, of Benedict Barnham, alderman of London. She was the wife of the infamous Mervyn Touchet, Earl of Castlehaven and Baron Audley, who was executed the 7th of Charles I for an unnatural crime. James, his eldest son by this lady, was restored to both his dignities, the 19th of the same reign.¹

This picture has suffered much from injudicious cleaning and much of the drapery has been repainted, but there is little doubt that it is the work of the master himself, and was painted between 1635 and 1637, when the subject was, according to Smith, about twenty-six years of age. There is no obvious reason for its inclusion in the Wilton Collection.² In 1738 it hung in the place now occupied by the Duke of Richmond.³

ENGRAVING.

1. "Elizabeth Castlehaven Comitissa. Antonius Van Dyck Eques pinxit. P. Lombart Sculpsit. londini avec privilege du Roy et ex parisii." Line engraving with floreated border. 12 in. H. 10 in. W.

28. THE DUKE D'EPERNON (?).

SIR ANTHONY VAN DYCK.

14 in. H. 10 in. W. Panel.

Little Ante-Room.

A study for an equestrian portrait; the Duke is bareheaded and clad in armour. The right hand poises a baton on his knee, and the left curbs the reins of his charger. His military glory is indicated by the introduction of two female figures, personifying Fame and Victory flying to place a chaplet on his head.

This little sketch, executed in warm sepia and white, is perhaps the most brilliant example of the painter at Wilton; Smith, in his Catalogue, says: "This is an admirable sketch 'en grisaille,' the study for a larger picture, perhaps not executed, as the writer has no knowledge of such a one." It is not mentioned by Gambarini or Cowdry, and is first catalogued by Kennedy; it must therefore have been acquired between 1752 and 1758.

Exhibited at the Royal Academy Winter Exhibition, 1900.

La Valette, born about 1578, was a favourite of Henry III of France, by whom he was created Duke d'Epernon, receiving the county of Epernon as an appanage.

¹ Granger.

² The fact that the mother of Lord Castlehaven was a daughter of Sir James Mervyn, of Founthill in the County of Wilts (Granger) would scarcely account for its presence at Wilton.

³ *Hist. MSS. Commission*, vol. vi, 1901, p. 176.



No. 28

SKETCH FOR AN EQUESTRIAN PORTRAIT

VAN DYCK









No. 117
THREE CHILDREN OF CHARLES I
VAN DYCK



The lampoons of the time dubbed him "le Nogaret," he being the son of the Marquis of that name. The assassination of the Duke de Guise is said to have been due to his instigation. In 1619 he assisted Marie de Medicis against her son Louis XIII, but the quarrel was settled by Richelieu. It is possible that this sketch was made for the Queen at the time when Rubens was engaged in the decoration of the great Gallery of the Luxembourg palace, Van Dyck being then his assistant (1621).

Granger gives the following account of the Duke: "Bernard de Nogaret de Foix, Duke of Espernon and Valette, knight of the orders of St. Michael and of the Holy Ghost, was, in April, 1661, installed knight of the Garter (he was the last knight elected in the reign of Charles I)."¹

PORTRAITS.

1. Head and shoulders, life size. "Study of the portrait of the Duc d'Espenon." 24 in. H. 20 in. W. The property of the Earl of Dartrey. Exhibited at the Van Dyck Exhibition, Grosvenor Gallery, 1887 (No. 126).

2. Three-quarter length, in a ruff, brown slashed dress and lilac cloak, with ribbon of the Garter. 20 in. H. 15½ in. W. Painted by Mytens. Bought at the Bernal Sale John Allcard for £11 os. 6d. (No. 805, 1855).

ENGRAVING.

1. "Bernard de Foix, de la Valette, Duc d'Espenon; Mignard p. P. Van Schuppen sc., 1661"; motto of the Garter about his arms; h. sh. (Granger).

117. THREE CHILDREN OF CHARLES I. SIR ANTHONY VAN DYCK.
48½ in. H. 58 in. W. Canvas. Double Cube Room.

Prince Charles stands on the right of the group, dressed in a red silk jacket and hose and a broad lace frill. He leans his left elbow on the base of a pillar and holds his brother's hand; the latter is dressed in petticoats and wears a lace cap. Princess Mary stands on the left, her dress cut square and low at the neck and her hands crossed on her waist. Two favourite spaniels are seated at their feet. In the background hangs a rich Genoa velvet curtain, very similar to that in the great family picture.

¹ The figure holding the King's helmet in the equestrian portrait of Charles I by Van Dyck at Windsor, was supposed to have been the Duc d'Espenon; this error was corrected in Granger's fourth edition, and the name M. de St. Antoine added in brackets, with the following note: "It appears from Sully's *Memoirs*, that Mons. de St. Antoine, knight of Malta, equerry to the king of France, was sent to England by that monarch, with six horses as a present to Charles I. . . . Is it credible that the duc d'Espenon should hold the helmet of a king of England?"

On the base of the column is the following inscription:

"Regis magnae Britanniae proles princeps Carolus, natus 29. Maii 1630, Jacobus dux Eboracensis natus 14 Octob. 1633, et filia princeps Maria nata 4 Nov 1631. Ant Van Dyck. 1635."

This picture does not seem to have been acquired before the middle of the eighteenth century as there is no mention of it in Gambarini, and the Earl of Oxford in his detailed account of the Double Cube Room, written in 1738, does not notice it. Richard Cowdry, in his catalogue, first published in 1751, is the first to include it, but makes no mention of its previous history. It is undoubtedly the finest of the many repetitions of the picture now at Windsor Castle, but it must be admitted that it lacks the freshness of handling noticeable in the King's canvas.

Other repetitions or copies of this composition are to be found in the following collections:

1. Royal Gallery, Dresden. (Purchased in Paris, 1744.)
2. The Earl of Clarendon, The Grove. Formerly in Charles I's Collection. (This is on a smaller scale.)
3. Duke of Richmond, Goodwood.
4. F. W. Ralph Bankes, Esq., Kingston Lacy, Dorset.

The Windsor picture has been engraved in line by Sir Robert Strange and by J. C. le Blon in coloured mezzotint.

The children represented are:

Prince Charles, second son of Charles I and Henrietta Maria, born at St. James's Palace, London, in 1630.

Princess Mary, their eldest daughter, born in 1631. She married William, son of Frederick Henry, Prince of Orange, and was the mother of William III of England.

James, Duke of York, born in 1633, who became James II of England.

Their ages at the time the picture was painted were respectively five, four, and two.

Many other groups of the King's children were painted by Van Dyck which vary in the composition and the number portrayed. That at the Louvre is smaller and has only one dog. At Turin there is also one dog and the arrangement of the three children differs. At Windsor there is another group containing five children, painted in 1637.

116. LADY ISABELLA RICH, DAUGHTER OF THE EARL OF HOLLAND.

SIR ANTHONY VAN DYCK.

87 in. H. 54 in. W. Canvas.

Double Cube Room.

Full length, attired in a white satin robe, girt at the waist with a blue ribbon. The ears, neck and shoulders, are adorned with pearls, and a cluster of the same jewels



No. 116
LADY ISABELLA RICH
VAN DYCK





is attached to the bosom. The left hand raises the skirt of the robe, and the right is placed in front holding a rose: a spaniel sits at her feet. The portrait was painted when she was about thirty-four years of age. If this picture is a genuine work of Van Dyck, it is evident that it was painted towards the close of his career, when his style had become dry and mannered.

The earliest catalogue calls this lady "a daughter of the Earl of Holland." Cowdry, however, calls her "daughter of the Duke of Richmond";¹ *Aedes Pembrochianae* goes back to the original title; Smith, in his *Catalogue Raisonné*, accepts Gambarini's statement, but does not hazard a suggestion as to which of the Earl of Holland's four daughters it represents. Mr. Cust considers it to be Isabella, the eldest, and mentions two other portraits of the same lady by, or attributed to, Van Dyck.

Isabella was the daughter of Henry Rich,² created first Earl of Holland, by his wife Isabel, daughter and heiress of Sir William Cope. Of her early career a strange story is told in Carte's *Life of the Duke of Ormond*. "There never was," he writes, "a more perfect harmony and entire affection than there was between the Duke and Duchess of Ormonde. He never had but one amour in his life, and that was just before his marriage. The Duchess being a ward to the Earl of Holland, was bred up with his daughter, the Lady Isabella Rich, who, not being under the same restraints as the ward, the Duke had frequent opportunities of courting her good graces, and desiring her good offices with his cousin, whom after the king's prohibition he durst not be known to visit. The common interest of the family required an intermarriage

¹ It is possible that Cowdry made a note to the effect that the Earl of Holland was Lord Rich, for which an over-zealous copyist substituted Richmond.

² Henry Rich, second son of Robert, first Earl of Warwick, by his wife, Penelope, Lady Rich, was born in 1590. In 1623 he was made Baron Kensington on his marriage with the heiress of Sir William Cope, of Kensington. A year later he was created Earl of Holland, as a reward for his services in connection with the King's marriage with Princess Henrietta Maria. In 1649 he was beheaded by the parliamentary party, leaving a son Robert, who became, in 1673, fifth Earl of Warwick, and four daughters, Isabella, who married Sir James Thynne; Frances, married William, Lord Paget; Mary, married John Campbell, third Earl of Breadalbane; Susannah, married James Howard, Earl of Suffolk. The Earl's mother, Penelope, Lady Rich (1562-1607), was daughter of Walter Devereux, first Earl of Essex by his wife Lettice Knollys, who subsequently married Robert Dudley, Earl of Leicester. About 1576 she was engaged to Sir Philip Sidney, and was the "Stella" to his "Astrophel." At the instigation of her guardian, the Earl of Huntingdon, her engagement was broken off, and she was married in 1581 to Robert, Lord Rich. She seems to have continued her intimacy with Philip Sidney after her marriage, and he continued to write her sonnets, in which he played in his verse on her married name; lamenting that she had "No misfortune but that *rich* she is," and congratulating himself that "that rich fool," her husband, could never appreciate her worth (Sonnet XXIV). One of Lady Rich's daughters by Lord Rich was Isabel, whose portrait by Mytens is owned by the Duke of Suffolk.—*Dict. Nat. Biog.*

between the Duke and the Lady Elizabeth Preston, and yet after that prohibition no intercourse could be carried on between them but in the way of intrigue.

"Lady Isabella Rich, by favouring this correspondence, exposed herself to all the dangers, to which private meetings, opportunity, late and unguarded hours, expose youth. She found the nobleman too agreeable, was got with child, and delivered (without any knowledge of the world) of a son, who was sent abroad to be educated.

"When the Duke in 1647-8 went out of England to France, he found this son in an academy at Paris, a very hopeful, promising youth. On that occasion he wrote to Lady Isabella, giving her an account of the hopes he conceived of the fruit of their loves: and writing at the same time to his wife, made a great mistake in the direction of the letters. The Duchess had scarce read the letter intended for Lady Isabella, when that lady came to visit her, and an opportunity was afforded to rectify the mistake and exchange letters. The Duchess desired of her old friend that the mistake might not occasion any breach between them; nor indeed did it, for when Lady Isabella in the next year was discovered to be concerned in some plot of the cavaliers, and forced to fly out of England into Holland, she soon removed thence to Caen, where she stayed two or three years with the Duchess of Ormond in her house, and was there when the Duke returned thither from Ireland. The youth died at Paris before the restoration."

Lady Isabella married Sir James Thynne, of whose history I can find no record, nor can I find any reason for the inclusion of this lady's portrait among the Wilton House pictures; the only connection with the Herbert family that I can trace is that her grandmother was the intimate friend of Sir Philip Sidney, whose sister was the famous Mary, Countess of Pembroke.

123. MRS. KILLIGREW (?) AND THE COUNTESS OF MORTON.

SIR ANTHONY VAN DYCK.

51 in. H. 59 in. W. Canvas.

Single Cube Room.

Mrs. Killigrew has small features and fair complexion, and is seen nearly in profile. She wears a dark vest with large pendent sleeves lined with pale red silk, and is seated on a bank in the left of the picture, her hands engaged in making a chaplet. The Countess of Morton has a brown complexion and is represented full face, seated on the right; she wears a white satin robe, the sleeves decked with pearls on a yellow satin band, a girdle of jewels is round her waist and her right hand holds a rose. Rocks and trees form the background.

Cecilia, wife of Thomas Killigrew, was daughter of Sir John Crofts, and maid of honour to Queen Henrietta Maria. She died in 1654.



No. 123

MRS. KILLIGREW AND THE COUNTESS OF MORTON

VAN DYCK









No. 123
MRS. KILLGREW DE LA
VAN DYCK



PORTRAIT.

Bust, in light dress with sable tippet. By Van Dyck. The property of Mr. R. H. Cheney. Exhibited, South Kensington, 1866. (Cust.)

Anne, daughter of Sir Edward Villiers, first Viscount Villiers, half-brother of George, first Duke of Buckingham, was sister of Viscount Grandison; she married Robert Douglas, Lord Dalkeith, afterwards tenth Earl of Morton, Lord High Treasurer of Scotland, who died in 1649. A distinguished loyalist, she conveyed King Charles's daughter Henrietta from Oatlands to France, where she acted as her governess during the interregnum. She was one of the "Most admired beauties of this age," and "the graces of her mind were not inferior to those of her person."¹ John Evelyn met her in 1651 in the Louvre, where she resided. Waller addressed a poem "To my Lady Morton on New Year's Day, 1650," in which are these lines:

To the fair Villiers, we Dalkeith prefer,
And fairest Morton now as much to her.

Lady Morton died in December, 1654.²

The reason for the inclusion of this picture in the Wilton House Collection is not very clear: it is possible that Philip, fourth Earl of Pembroke, purchased it from Van Dyck merely for aesthetic reasons; again he may have considered that the fact of the principal figure being the daughter of the Duke of Buckingham's half-brother, gave it additional interest at the time when the Duke's daughter was about to marry Charles, Lord Herbert. The only other family connection that I can trace is very remote: Viscount Grandison, Lady Morton's brother, married Mary, daughter of Paul, first Viscount Bayning, whose son's widow married Philip, afterwards fifth Earl of Pembroke.

PORTRAITS.

1. Three-quarter length. By Van Dyck. The property of Earl Spencer, K.G. 41 in. H. 31 in. W. Exhibited at the Van Dyck Exhibition, Grosvenor Gallery, 1886.

2. Three-quarter length, seated in a garden with Anne Kirke. By Van Dyck, similar in composition to the Wilton Picture. Hermitage Gallery, St. Petersburg.

¹ Fenton.

² Anne, Countess of Morton, caused a "Book of devotions" to be compiled by one M. C. for his daily use; from this book Horace Walpole, in his *Royal and Noble Authors*, quotes the sentence, "O Lord, wilt thou humble thyself to hunt after a flea." In thus scornfully alluding to a book which was not written by the Countess, he exposes his ignorance of the fact that the sentence he sneers at is, as Park points out, taken from the book of Samuel.

ENGRAVINGS.

1. Folio. "Van Dyck pinx. P. Lombart Sculp. Anna, Comitissa de Morton."
2. Octavo. Engraved by G. Vertue. (Bromley.)
3. With Mrs. Kirke. Engraved by J. Gronsvelt (from the picture in the Hermitage Gallery, St. Petersburg).
4. Head and shoulders, turned to her right; long ringlets and low dress. "Anne, Countess of Morton. Rivers dir." $4\frac{3}{4}$ in. H. 4 in. W. (engraved space). From Walpole's *Royal and Noble Authors*, 1806, vol. v, p. 123.

125. WILLIAM, LORD RUSSELL, AND HIS WIFE ANNE CARR.

SIR ANTHONY VAN DYCK.

51 in. H. 59 in. W. Canvas.

Single Cube Room.

Three-quarter length, seated side by side. The Countess wears an orange silk dress laced across the front with ropes of pearls, a pearl necklace and large pear-shaped pearl earrings. The Earl wears a black suit with vandyked lace collar and cuffs and the red riband of the Order of the Bath. A black curtain is drawn across the background behind the Countess.

This picture is not so fine an example of Van Dyck as the pendant portrait of "Mrs. Killigrew and the Countess of Morton," and it seems to have suffered from injudicious cleaning.

William Russell, eldest son of Francis, fourth Earl of Bedford, was born in 1613; he was educated at Magdalen College, Oxford, and created a knight of the Bath in 1626. In 1637 he married Anne Carr, daughter of Robert Carr, Earl of Somerset, who appears with him in the picture. In 1641 Lord Russell succeeded his father as fifth Earl of Bedford, and became commander of the cavalry in the service of the parliament; joined the Earl of Essex, and, at Edgehill, led the reserve of horse which saved the whole army from defeat. In 1643 he joined the Earls of Holland, Clare, and Essex in endeavouring to put an end to the Civil War; this attempt failing, he went to the King at Oxford, and fought at Newbury in the same year, but rejoined the parliamentarians. After the Restoration he attended the Coronation, and was made a knight of the Garter. In 1694 William III created him Marquis of Tavistock and Duke of Bedford, and a year later Baron Howland of Streatham. He died 7th September, 1700.

PORTRAIT.

By Van Dyck. With Lord Bristol. The property of Earl Spencer, Althorp.



No. 125

WILLIAM, LORD RUSSELL AND HIS WIFE

VAN DYCK









No. 40

THE INFANT CHRIST

SCHOOL OF VAN DYCK







No. 34

PHILIP, EARL OF PEMBROKE

SCHOOL OF VAN DYCK



ENGRAVINGS.

1. "Van Dyck p. J. Houbraken sc." From a picture in the collection of Lord Spencer (Granger). In Birch's *Lives*. (Bromley.)
2. Small 4to, engraved by G. G(lover). (Bromley.)
3. Half length, in oval, turned towards the left, facing the spectator, wearing a long wig, lace cravat, sash and star. "Aetatis suae 84." Mezzotint by R. Williams after E. Lutterell.
4. A MS. note in my copy of Bromley gives another "on Horseback with list of the Horse, &c., 1642; sheet, engraved by Glover."

40. THE INFANT CHRIST.

SIR ANTHONY VAN DYCK (?).

23 in. H. 19½ in. W. Canvas.

Corner Room.

The infant Saviour lying almost entirely undraped on some drapery in a manger. Although attributed to Van Dyck by all the old cataloguers with the exception of Gambarini, and included among his paintings in Smith's *Catalogue Raisonné* (No. 418), it would require very strong documentary evidence to prove that he took any active part in its production; all that can be said is that it is of his school, and may have emanated from his studio.

According to Smith this picture was engraved by J. Dean while in the possession of the Earl of Pembroke.

34. PHILIP, EARL OF PEMBROKE.

SCHOOL OF VAN DYCK.

26 in. H. 23 in. W. Canvas.

Corner Room.

The Earl, dressed as in No. 119 except that he wears pale blue stockings, mounts the first of three steps leading to a marble portico flanked by pillars. In the background is a low wall on which stand an urn and two antique marble statues, one of Hercules, the other of Pomona.

This little picture, which is obviously a reduced copy of the whole length picture of the Earl by Van Dyck, cannot be definitely attributed to any of his imitators. The figure suggests the hand of Gonzales Coques, and the background has all the characteristics of the architectural work of Steenwick. The companion portrait of William, Earl of Pembroke, was sold at Messrs. Christie's in 1907, having previously been in the collection of the Duke of Fife. In the sale catalogue it was described as "Dutch School."

109. PORTRAIT OF VAN DYCK.

SCHOOL OF VAN DYCK.

50½ in. H. 40 in. W. Canvas.

Great Ante-Room.

Van Dyck is represented seated towards the right, his face turned slightly towards the spectator, holding a sheet of paper in his right hand.

This is evidently one of the numerous inferior productions which emanated from Van Dyck's studio, and except for the design owes nothing to the master's hand.

232. JAMES HAY, EARL OF CARLISLE.

SCHOOL OF VAN DYCK.

87 in. H. 54 in. W. Canvas.

North-East Staircase.

Full length, turned to his left, about thirty-five years of age, with auburn hair and moustaches; dress of black silk, broad white lace collar, open sleeves showing the white linings, blue hose, gloved right hand hangs at his side, left concealed in a mantle. Background of architecture and landscape.

Although inscribed by a later hand "Earl of Pembroke," this picture is merely a copy of the portrait of the first Earl of Carlisle belonging to Viscount Cobham of Hagley, and exhibited in the Van Dyck Exhibition at Antwerp in 1899 (No. 46). Although attributed to Van Dyck there is little doubt that Dobson painted much of the original.

The Wilton copy is not included in any of the old catalogues, and was probably purchased from an unscrupulous dealer during the last century.

James Hay, first Earl of Carlisle, first Viscount Doncaster, and first Baron Hay, came from Scotland with James I, by whom he was knighted and appointed a gentleman of the bed-chamber. In 1617 he married Lucy, daughter of Henry Percy, ninth Earl of Northumberland. The Earl was sent on various political missions, and was one of those who advised the rejection of Richelieu's terms for the marriage of Henrietta Maria. He was celebrated for his splendid hospitality, and died in 1636.¹



VANLOO, JEAN BAPTISTE.

1684-1745.

SCHOOL OF PIEDMONT.

BORN at Aix in Provence, Vanloo studied in Rome under Benedetto Luti. He painted at first at Turin, but came to London in 1737 where he came under the patronage of Sir Robert Walpole, and became the most popular portrait painter of the day. He died at Aix.

¹ *Dict. Nat. Biog.*



No. 109

PORTRAIT OF VAN DYCK

SCHOOL OF VAN DYCK





146. CORNET BERNARD.

JEAN BAPTISTE VANLOO.

30 in. H. 25 in. W. Canvas.

Library.

Half length, clean-shaven face turned slightly to the right; scarlet uniform laced with gold, three-cornered cocked hat under left arm, right hand thrust into the breast of the coat. He wears powdered hair tied with a black ribbon which lies on his shoulder.

For the history of Cornet Bernard see ECKHARDT.

284. CORNET BERNARD.

JEAN BAPTISTE VANLOO.

30 in. H. 25 in. W. Canvas.

South-West Tower.

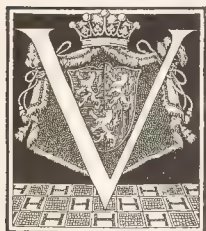
A repetition or copy of the above picture, with the addition of a cross-belt. On the back is the inscription MALIGNUM SPERNERE VULGUS, being the latter part of his motto which runs "Odi et Arceo Malignum spernere Vulgus." This and the words "Asperum Tactu," are found on his Ex Libris, many of which are in the Wilton House Library.

219. CHARLES, DUKE OF MARLBOROUGH. JEAN BAPTISTE VANLOO.

30 in. H. 24 in. W. Canvas.

Over Billiard Room Door.

Half length, in a scarlet uniform edged with gold, face clean-shaven and turned slightly to the left, gray wig with black flash; three-cornered cocked hat under his left arm, and wearing the riband and star of the Garter. For an account of Charles Spencer, Duke of Marlborough, see REYNOLDS.



ECELLI, TIZIANO (TITIAN).

1489¹-1576.

SCHOOL OF VENICE.

BORN at Pieve di Cadore, Titian, as he is generally called in this country, is said to have studied under Giovanni Bellini, and to have met Giorgione at his studio; he seems to have entered into a sort of partnership with the latter, and the two painters were associated in decorating the exterior of the Fondaco dei Tedeschi, or house of exchange, for the German merchants in Venice. The death of Giorgione

¹ This date is given by Mr. Herbert Cook; according to Gronau, Titian was born not later than 1482.

in 1511, and that of Giovanni Bellini five years later, left Titian undisputed master in Venice, and he produced a constant succession of works, both classical and religious, of the highest perfection; among them may be mentioned the so-called "Sacred and Profane Love" of the Borghese, the "Christo della Moneta" of the Dresden Gallery, the "Bacchus and Ariadne" of our National Gallery, the "Sacrifice to the Goddess of Fertility" and "Bacchanal" at Madrid, and the "Assumption of the Virgin" painted for the church of Santa Maria de Frari, and now in the Academy at Venice.

Titian also stands supreme among the great portrait painters, his finest achievement being the famous portrait of Charles V on horseback, at the battle of Mühlberg, now in the Prado Gallery at Madrid. Among his distinguished sitters were the Doges Pietro Lando, Francesco Donato, Marcantonio Trevisano, and the Venieri, and he lived in habits of intimacy with the philosophers and poets of his time—with Ariosto at Ferrara, Pietro Aretino at Venice, etc. Working with unimpaired vigour up to the last few years of his life, he was able to complete upwards of a hundred large canvases, and finally fell a victim to the plague in Venice, when within one year of completing a century. The law by which the churches of Venice were closed to those who had died of the plague was set aside in his case, and he was buried in the church of the Frari.

46. MARY MAGDALEN.

TIZIANO VECELLI (?).

36 in. H. 27 in. W. Canvas.

Corner Room.

Half length, undraped, her right hand on her breast, her left wrapping her hair round her; on her right is the little pot of ointment.

A repetition or copy of Titian's well-known Magdalen in the Pitti Palace at Florence.¹

Little now remains of the original painting, and there is nothing except the inscription to suggest that it is the work of the master. It was one of the eight pictures given by Cosmo III to Philip, fifth Earl of Pembroke, and has the following inscription on the back of the canvas: IL DONO DIL GRAN DUCA DA FIOR A FILIP COM DI PEMBR: TIZIANO P:

This canvas is a few inches higher than the Florentine original, which is on panel.

¹ Palais Pitti, No. 67. H. m. 0,85.—L. m. 0,68. Bois. Dem. fig. "Elle a les yeux levés au ciel, et le corps couvert par ses longs cheveux. Dans le fond s'élève un rocher au-delà duquel on distingue à droit le ciel. Sur le devant on remarque le vase, qui contient le précieux parfum, et sur lequel est écrit; Titianus." There are repetitions of this picture at Naples (Museum, No. 36) and at St. Petersburg (Hermitage, No. 98).





No. 78

PORTRAIT OF AN OLD MAN

SCHOOL OF TITIAN (?)



Hendrik Danckerts (1630-1678) executed a line engraving from the Wilton picture, engraved space 10 in. H. 7½ in. W., under which is the inscription:

Titianus pinxit	"Quia dilexit multum,
Henr: Danckers Hagae	remissa ei multa peccata."
	ex collectis Comitibus Pembrockiae.

78. PORTRAIT OF AN OLD MAN.

ASCRIBED TO TIZIANO VECELLI.

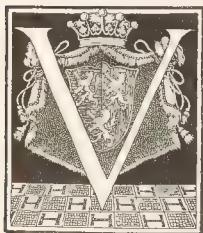
32 in. H. 27 in. W. *Canvas.*

Colonnade Room.

A bearded old man looking over his right shoulder, his right hand raised to his breast. The remainder of the picture is so darkened by time that nothing else is visible.

This picture is entered in the old catalogues (except Gambarini's, where it is not mentioned) as a "Portrait of Titian by Himself." A glance at a portrait of Titian is sufficient to dispel any illusions on the first point, while as regards the painter it is sufficient to call attention to the fact that the picture does not even belong to his School.

The reproduction gives a curious suggestion of Rembrandt which is not noticeable in the picture itself; the colouring is brown and uninteresting, and it is probable that the picture is the work of one of the many inferior painters belonging to the late Genoese School.



ERNET, CLAUDE JOSEPH.

1714-1789.

FRENCH SCHOOL.

BORN at Avignon, Vernet studied under his father Antoine, and was then sent to Aix, where his further instruction was entrusted to various local artists. When about seventeen he went to Italy with the intention of becoming an historical painter, but he had been so much impressed by the coast scenery between Genoa and Naples that he devoted himself entirely to marine painting. After twenty years spent in Rome his talents began to be recognized by his countrymen, and in 1752 he was invited to Paris by Louis XV, and the following year was elected a member of the French Academy of Arts. He died in his apartments in the Louvre.

11. A ROADSTEAD WITH SHIPPING.

CLAUDE JOSEPH VERNET.

20 in. H. 29 in. W. Canvas.

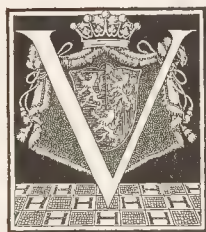
Little Ante-Room.

A roadstead, in which lies a three-masted warship at anchor; on her left is a lighthouse at the entrance to a harbour under a mountain, to the right is a fortress, and in the foreground a group of four persons watch some fishermen hauling in their net.

Signed: "J. Vernet F 1755."

Although somewhat harsh in colouring, there seems no reason for doubting that this is one of the many inferior harbour views with which Claude Vernet flooded the European market towards the latter half of the eighteenth century. The figures in the foreground are placed with considerable skill, and a judicious cleaning would do much to dispel the hard effect of the background.

Mentioned by Kennedy and in *Aedes Pembrochianae*, and therefore acquired before 1758.



INCENZINO.

AN unknown painter, possibly a Corsican, who lived at the latter end of the eighteenth century.

305. GENERAL PASCAL PAOLI.

VINCENZINO.

18 in. H. 14½ in. W. Canvas.

South-West Tower.

Seated turning to his left, dressed in a blue coat, black riding boots with tops, and wearing a white wig. In front of him is a large dog, on his right is a man in a cap, holding a long curved club, and wearing goat-skin trousers. On his left are two other figures in knee breeches, and above him is a decorative panel of arms, the shield bearing a head, the supporters being winged male and female figures.

On the edge of the frame at the back is written: "Gen. di Paoli, some Corsican soldiers about him and his dog Cosacco, the arms of Corsica in the background."

Pascal Paoli was born in 1725; the son of Hyacinth Paoli, leader of the Corsican revolutionaries of 1734, he was brought up in exile at Naples. In 1755 he took command of the Corsican insurgents against the Genoese, and wresting the greater part of the island from them, forced them to appeal to the French for assistance. He commanded the Corsicans at Ponte Nuovo in 1769, where they were signally defeated, and he was driven to take refuge on board an English frigate.

He resided for some time in England, and became intimate with the famous men of the day, including Dr. Johnson. On the outbreak of the French Revolution he was recalled by the National Assembly to Corsica, where he became mayor of Bastia, and commander-in-chief of the National Guard. Louis XVI appointed him lieutenant-general and commandant of Corsica, and after that monarch's execution he drove the French from the island and obtained an English protectorate.

Disappointed of his expectation of being appointed Viceroy, he returned to England, and passed the remainder of his life on a private estate, dying in London in 1807.¹

The following extract from a daily paper of 1768 gives the reason for this portrait being at Wilton: "The Earl of Pembroke and Captain Meadows are gone on a tour to Corsica, having an introductory letter from Mr. Boswell to General Paoli."

Another portrait of this Corsican patriot is mentioned by Neale as being at Wilton, this however I cannot trace.

ENGRAVINGS.

1. Head and shoulders, to his left, three-cornered hat with white feather, fur trimmed coat. In decorated oval on which are the words: "Pascal Paoli." Shield, crown, sceptre, etc., below; no other letters. Line engraving. 6 $\frac{3}{8}$ in. H. 4 in. W. (engraved space).

2. Three-quarter length, standing, in uniform, turned to his left in profile, holding a baton in his right hand. Battle scene on a mountain in the background, representing troops under the standard of the three lilies of the Bourbons retreating from those fighting under an ensign on which is a negro's head.² Done from an original painting at Corte by Constantinus. "R. Purcel fecit. Pascal Paoli, General of the Corsicans, etc." Mezzotint. 15 in. H. 11 in. W. (plate mark).

3. Whole length, standing, his right hand on a truncheon which rests on a rock, the left hand on his hip; a rocky landscape in the background. "Henry Bembridge, pinxt. 1768. Ca: Bowles excudit. Pub. 1769." Mezzotint. 19 $\frac{1}{2}$ in. H. 13 $\frac{1}{2}$ in. W.

4. Half length, in uniform. "Hen. Bembridge del. J. Smith fecit. Pub. 1769." Mezzotint. 5 $\frac{1}{2}$ in. H. 4 $\frac{3}{8}$ in. W.

5. "R. Cosway, R.A. del. Engraved by Charles Townley." Pub. 1784. Mezzotint.

6. Whole length, standing, in uniform with cuirass, his right hand on his hip, the left hand pointing. In the background is a file of men firing on troops, women loading

¹ *Dict. Nat. Biog.*, xliii, p. 187.

² The arms of Corsica.

their muskets. "Pietro Gherardi pinxt 1769. Rich. Houston fecit." Pub. 1769. 19½ in. H. 14 in. W. Mezzotint.

7. Half length, in oval, profile, hair tied with a black ribbon. "Gambalini pinxt. Brookshaw fecit." 15 in. H. 11 in. W. Mezzotint.

8. By Daniell after a picture by Dance. Etching.



VINCI, LEONARDO DA (SCHOOL OF).

308. LEDA AND THE SWAN.

SCHOOL OF LEONARDO DA VINCI.

38 in. H. 29 in. W. Panel.

Lord Pembroke's Dressing Room.

Leda, entirely undraped, stands with her arms round the neck of the Swan, whose beak almost touches her left shoulder, and whose right wing rests on her right hip; emerging from the broken shells of two eggs below are her four children—Helen, Clytemnestra, Castor and Pollux. Behind them a river with wooded banks winds towards distant hills, and behind the Swan a path leads up a wooded hill to a castle on the summit.

This is one of the most important versions of Leonardo's composition; the original picture existed at Fontainebleau up to the year 1625, and is supposed to have been destroyed on account of its subject.

Besides this picture there are six other known versions which are similar in the main composition, although they all differ in the background.

1. Borghese Gallery, Rome (No. 434). Two children only are given.
2. Sold in the Doetsch Collection, 1895. An illustration is given in the catalogue.
3. Johnson Collection, Philadelphia, U.S.A. An illustration is given in *L'Arte*, September, 1905.

4. Collection of Baronne de Ruble. Photographed by Messrs. Braun.

5. Collection of Herr Oppler. Formerly in the Grosvenor Club.

6. Uffizi Gallery, Florence, No. 955. Attributed to Andrea Salai.

Besides the above there are versions differing in composition by Franciabigio at Brussels, and by Gianpetrino at Neuwied.¹

The Chatsworth drawing represents Leda in a kneeling attitude. There is also a drawing at Windsor attributed to Sodoma.

¹ I am much indebted to Mr. Herbert Cook for his assistance in compiling this list.



No. 308

LEDA AND THE SWAN

SCHOOL OF LEONARDO DA VINCI

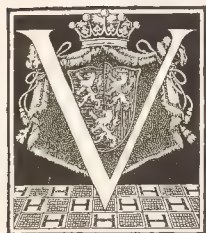




There is nothing in the Wilton picture to suggest the hand of a copyist, and it may be provisionally accepted as the work of a contemporary master founded on Leonardo's design.

Gambarini states that this picture came originally from the Arundel Collection.

According to classical tradition Leda, wife of Tyndarus, King of Sparta, was visited by Jupiter in the form of a swan; their union resulted in the birth of Pollux and Helen of Troy from one egg, and Castor and Clytemnestra from the other; the two latter, however, are said by some writers to have been the offspring of Tyndarus.



VIVIANI, ANTONIO (CODAGORA OR CODAZZA).

Circa 1650.

NEAPOLITAN SCHOOL.

LANZI gives the following account of this painter: "The most practised artist in the Academy of Rome was Viviano Codagora, who drew from the ruins of ancient Rome, and also painted compositions of his own in perspective. He engaged Cerquozzi and Miel, and others in Rome, to insert the figures for him, but he was most partial to Gargiuoli of Naples. Viviani may be called the Vitruvius of this class of painters. He was correct in his linear perspective, and an accurate observer of the style of the ancients. He gave his representations of marble the peculiar tint it acquires by the lapse of years, and his general tone of colour was vigorous. What subtracts the most from his excellence is a certain hardness, and too great a quantity of black, by which his pictures are easily distinguished from others in collections, and which in the course of time renders them dark and almost worthless."

274. THE PORT OF LEGHORN.

ANTONIO VIVIANI.

10½ in. H. 21 in. W. Copper.

South-East Tower.

A view of a seaport with three warships lying at anchor, one of which flies the Venetian standard with the Lion of St. Mark, another the Cross of Savoy. In the foreground is a mole crowded with minute figures.

Signed by the painter with a monogram apparently composed of the letters A. V. E. It is also signed by a later hand "Fran. di Perspective P.," and has a label on the back with the words "Port of Leghorn, Codazzo."

This picture is ascribed by Gambarini to Francesco delle Perspective, an unknown painter. *Aedes Pembrochianae* and Kennedy give the painter as Agostino Tassi (1565-1644); this is a possible attribution, for Tassi was sent for some unknown offence to the galleys at Leghorn, and during this confinement studied marine effects. I think, however, that the obvious A. V. of the monogram coupled with the inscription on the back are sufficient evidence to justify the present attribution. The execution of the picture itself is dry and poor, and does not justify further research into the styles of the various minor painters mentioned above.

312. RUINS AND FIGURES.

ANT. VIVIANI AND FILIPPO LAURI.

25½ in. H. 19 in. W. Canvas.

Lower Cloisters.

A ruined archway under which are several figures apparently engaged in snowballing one another; in the background is a range of snow-capped mountains. Signed in the lower corner by a later hand: "Viviano Codazzo and Filippo Lauro P." On the back of the canvas is the word "Viviani."

This picture is much damaged and in very bad condition, but it does not appear to be of sufficient interest to justify restoration; it was acquired before 1730.

313. RUINS AND FIGURES.

ANT. VIVIANI AND M. A. CERQUOZZI.

26½ in. H. 19½ in. W. Canvas.

Lower Cloisters.

A ruined arch with a lake and village in the background. Two figures and a mule are grouped in the foreground, and two others enter the archway. Signed in the lower corner by a later hand: "Viviani Codazzo and M. Angelo de Battaglie P."

This picture is evidently a pair to the preceding, and is in an equally bad condition and was acquired before 1730.



OGELAER, CAREL VAN (CARLO DI FIORE).

1653-1695.

LATE ROMAN SCHOOL.

BORN at Maestricht, Carel or Carlo studied in Italy and became a painter of fruit and flowers in a very natural style; he was occasionally employed in painting accessories in Maratti's pictures. He died at Rome.

WILTON HOUSE PICTURES

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229. A FLOWER PIECE WITH PUTTI.

52 in. H. 39 in. W. Canvas.

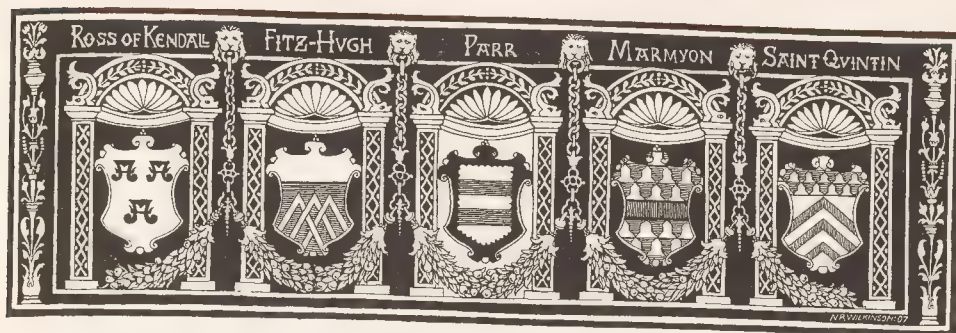
CAREL VAN VOGELAER.

Billiard Room.

A winged Cupid hands a rose from a great stone vase, full of various flowers, to a nude child; in the foreground is a heap of fruit and Cupid's quiver. The drawing of the figures is poor, but there is some skill shown in the painting of the flowers. Acquired before 1730.







WESTPHALIAN SCHOOL (LATE FIFTEENTH CENTURY).

17. PIETÀ.

WESTPHALIAN SCHOOL.

24 $\frac{3}{4}$ in. H. 18 $\frac{1}{2}$ in. W. Panel.

Little Ante-Room.

In the foreground the dead Christ is supported by the Virgin, dressed in a dark blue mantle; her right hand supports the head, and her left is placed just above the wound on the left side. A figure, probably Joseph of Arimathea, in a rich brocaded coat lined with gray fur holds the winding sheet behind Christ's head. Behind this figure stand two others, one holding the inscription board, ZARENUS, and an R beneath being just visible; on his right arm is the crown of thorns. The Magdalen, cloaked in a green mantle lined with red, and a jacket of gold with white embroidery, is about to kiss the feet. The other Mary, in green velvet, yellow baggy sleeves with purple lines, a white cloak lined with red, white headdress, appeals to Nicodemus, her face being seen only in profile.¹ Behind Nicodemus stand two young men with the nails, pincers, and hammer, one of whom bears a striking resemblance to the youth in the background of the Wilton Lucas van Leyden (No. 97); to their right, almost in the centre of the picture, is St. John in a flowing cloak of rich red.² In the centre the stone is being removed from the entrance of the tomb, by which are two women, and to the left are three men bearing a white

¹ It is remarkable that there is no trace of a gilt nimbus round any of the principal heads.

² There are many points of similarity between this picture and the "Entombment" by Roger van der Weyden in the Uffizi (No. 796), notably the treatment and colouring of the drapery of St. John and the Virgin in relation to the other figures; the crosses are alike in construction, the shaft of the centre one alone projecting above the crosspiece.

cloak and a pot of spices. To the right there are several figures taking the two thieves down from the cross and burying them. A procession passes down the hill and enters the city on the left. Blue landscape stretches to the distance.

The stones and flowers in the foreground are minutely painted.¹

Over the entrance to the tomb is a false monogram of Dürer, and on the stone door below the date 1512.

On the back of the panel is the following inscription: "EX. COL: ARUND: (monogram, A.D.) 1512 Albert Durer F."

For many years this picture was attributed to a master whose name was held to be Jarenus. This was due to the misreading of the partially seen inscription on the tablet held by the figure on the left, which, no doubt, if completed, would read: "Jesus Nazarenus Rex Judaeorum," being the superscription removed from the Cross.

Passavant, in his *Kunstreise durch England und Belgien*, Frankfurt, 1833, pp. 141 and 402, was responsible for the name.² Nagler, in his *Künstler-Lexicon*, 1838, vol. vi, p. 423, gives the following account of this imaginary painter. "Jarenus: ein Maler von Soest, der erst in neueren Zeit in die Reihe deutscher Künstler eingeführt wurde, als einer der ausgezeichnetsten in Westphalen. Er ist älter als Albrecht Dürer denn sein Wirkungskreis fällt in die Jahre von 1450-1500." Seubert, in his *Allgemeines Künstler*, Stuttgart, 1878, and Siret, in his *Dictionnaire des Peintres*, follow his lead.

Waagen, who saw the picture in 1835, confirms Passavant's view, in his *Kunstwerke und Künstler in England*, Berlin, 1838, p. 284; and again in *Treasures of Art in Great Britain*, vol. iii, pp. 151-152, where he attributes the picture to the same hand as the large Crucifixion with wings in Berlin (Nos. 1222, 1233, and 1234). This Berlin picture is by the Meister von Schöppingen, and is much earlier in date.

Ernst Förster, in his *Geschichte der Deutschen Kunst*, vol. ii, p. 166, without having seen the picture, doubted the "Jarenus" signature as being too much like "Nazarenus." Dr. Alfred Woltmann, who was at Wilton in 1866, in the *Repertorium für Kunstwissenschaft*, 1879, pp. 422-4, points out the error of the so-called signature, and shows that the picture has nothing to do with the Berlin "Crucifixion," but was the

¹ The lizards among the stones in the foreground are also to be found in the "Dispersal of the Apostles," one of the series by Michael Wolgemuth in the Pinacothek, Munich (No. 58).

² "Jarenus. Another old picture of the Flemish school forms an interesting feature in the history of painting, from the circumstance of the artist having inscribed his name upon it, an occurrence which was very rare among the Germans at so early a period. It represents a Descent from the Cross, with the holy women weeping over the dead body of the Saviour; Joseph of Arimathea, John, and other men are standing by; one of them holding a tablet, upon which is written, JARENUS. P. A very beautiful and highly finished picture, and evidently by the same artist of the Westphalian school at Soest, by whom a large piece in the Berlin Museum, as described in the third part of the Catalogue, Nos. 173, 183 and 184, was painted."—*Tour of a German Artist in England*, M. Passavant, London, 1836.



No. 17

ENTOMBMENT

WESTPHALIAN SCHOOL.



work of some Lower Rhine painter under Netherland influence. In Kugler's *Handbook of Painting*, revised by Crowe, 1898, part i, p. 133, the old attribution is given with a footnote correcting it. The last edition of Bryan's *Dictionary* has an account of the picture under the heading of "Jarenius" and points out the error.

Dr. Friedländer draws attention to the resemblance presented by this work to certain productions of the Franconian School of the latter part of the fifteenth century, and proposes to attribute it to a Nuremburg master of that date. The fact that the picture is painted on a panel of soft wood lends additional probability to this view.¹



WILSON, RICHARD.

1714-1782.

ENGLISH SCHOOL.

BORN at Pinegas, in Montgomeryshire, Wilson, when a boy, was sent to London, where he received some instruction from an obscure portrait painter, one Thomas Wright. After practising some years in London, he went to Italy, where at the instigation of Zucarelli he devoted himself entirely to landscape. In 1755 Wilson returned to England, and obtained, through the good offices of Paul Sandby, an introduction to the Duke of Cumberland; in spite of this recognition by the Court, the public were slow in appreciating the painter's merits, and this indifference, coupled with the jealousy of his rivals, prevented Wilson from obtaining commissions which would undoubtedly have placed him in the foremost rank of his contemporaries. Chosen a foundation member at the institution of the Royal Academy in 1768, he became librarian to that body, a post which preserved him from actual want. He died at Llanberis in North Wales.

192. WILTON HOUSE (FROM THE SOUTH-EAST).

RICHARD WILSON.

13½ in. H. 20½ in. W. Canvas.

Lady Pembroke's Room.

A view of the house from the opposite side of the River Nadder, showing the Palladian Bridge in the distance. In the foreground are two figures, one male and the other female, on either side of a youth sketching.

This little picture may have been a study painted by Wilson for the larger picture, which was formerly in the possession of Paul Panton, Esq., of Lincoln's Inn, and was

¹ Burlington Fine Arts Club, *Early German Art Catalogue*, 1906.

engraved by W. Watts for Neale's *Views*. It was formerly at Mount Merrion, Lord Pembroke's house near Dublin, and was cleaned and relined in 1906. The cleaning has revealed a curious pink colour which is most unusual in Wilson's landscapes, and it is possible that it was painted by a contemporary who closely followed his style, of whom at present nothing is known. There is no record of its acquisition.

175. WILTON HOUSE (FROM THE SOUTH-EAST).

SCHOOL OF RICHARD WILSON.

39 in. H. 57 in. W. Canvas.

South-East Staircase.

A view of the house from the opposite bank of the river Nadder or Noddre. On the bank a youth sits drawing, a man leaning on a gun, and a girl with a parasol watching him.

I am inclined to think this a replica of a picture by Wilson which was engraved for Watts' *Seats of the Nobility and Gentry* (Plate 82), a book published in 1779. The plate was engraved by W. Watts, and has the following inscription: "From a picture by R. Wilson in the possession of Paul Panton Esq of Lincoln's Inn." The Wilton picture differs slightly from the print, especially as regards the cloud-forms, and can hardly be the picture mentioned; it is quite possible, however, that the brilliant little sketch in Lady Pembroke's Room (No. 192) was a study for Mr. Panton's picture.

Although not the work of Wilson himself, this view of the house, as it appeared in the time of Henry, tenth Earl of Pembroke, is of great interest from an antiquarian point of view.

177. WILTON HOUSE (FROM THE SOUTH).

SCHOOL OF RICHARD WILSON.

39 in. H. 57 in. W. Canvas.

South-East Staircase.

A view of the house from the hill above the Palladian bridge; in the foreground are three figures, one holding a spade. This picture shows the camp on the North Hill visited by George III in 1778,¹ and was probably painted as a memento of the royal visit. It shows also the Riding School, or Manage, built by Henry, tenth Earl

¹ "Their Majesties set out from Winchester on Wednesday 30th of September a little before 11 o'clock and arrived at the bishop's palace at Salisbury at a quarter before three. . . . After passing some time in the Cathedral . . . their Majesties passed on foot to the Deanery house; when after making a short stay their Majesties proceeded in their carriages to Wilton House the seat of the Earl of Pembroke. The guard of the king's regiment of Light Dragoons attended their Majesties from Salisbury. On their Majesties arrival they were waited on and addressed by the Mayor, Recorder and

of Pembroke, where the Italian garden is now, but this artistic licence was probably taken in deference to the wishes of the builder, who was no doubt inordinately proud of his handiwork.

In the distance is seen the spire of Salisbury Cathedral.

If I am right in supposing this picture to have been painted after the King visited the North Hill camp, it was probably the work of one of Wilson's imitators.

171. WILTON HOUSE (FROM THE EAST).

39 in. H. 57 in. W. Canvas.

SCHOOL OF RICHARD WILSON.

South-East Staircase.

A view of the so-called Holbein Tower, before Wyatt's alterations, at the end of an avenue of trees, a water conduit in the foreground, on the bank of which is a man sketching.

This picture seems at first sight to belong to the same series as Nos. 175 and 177, and it has therefore been included in the School of Wilson. The treatment of the foliage, however, points to the hand of George Barrett (1732?-1784), and it is not improbable that he was the painter.



WISSING, WILLEM.

1656-1687.

DUTCH SCHOOL.

BORN at Amsterdam, Wissing studied at the Hague under Willem Doudyns. Visiting England, he became assistant to Sir Peter Lely, at whose death he succeeded to a considerable amount of patronage, although he did not attain to the popularity of his rival and contemporary, Sir Godfrey Kneller. Appointed principal painter to James II, Wissing was sent to Holland to paint William of Orange and his Queen, and died at Burleigh shortly after his return to England, at the early age of thirty-one.

Burgesses of the Borough of Wilton . . . a very great concourse assembled at the gates of Wilton House, where they continued until night.

"On Thursday morning a little before nine their Majesties left Lord Pembroke's house . . . for the purpose of his Majesty's review. His Majesty was pleased to return to Wilton on horseback where he was pleased together with the Queen, attended by their suites and the Earl and Countess of Pembroke to visit several parts of Lord Pembroke's park. At half past nine o'clock on Friday morning their Majesties left Wilton House."—*London Gazette*, 6th October, 1778.

130. THOMAS, EIGHTH EARL OF PEMBROKE. WILLEM WISSING.
 50 in. H. 40 in. W. Canvas. *Single Cube Room.*

Three-quarter length, turned to his right, head looking over the left shoulder; in full armour, wearing a brown Ramillies wig; holding a truncheon in his right hand, and the hilt of his sword with his left. Ships of war in the background.

A fine specimen of the artist's work which has darkened considerably by age, and is difficult to see in its present position. A repetition is in the possession of Lord Normanton, from which Smith executed his mezzotint; its presence in his collection is explained by the fact that Welbore, second Earl of Normanton, married, 17th May, 1816, Diana, daughter of George Augustus, eleventh Earl of Pembroke.

Gambarini describes it thus: "Thomas Earl of Pembroke, youngest son of Philip by the former lady (his second wife) 'tis that with the Sea and a ship at a Distance by Mr. Wissing. He did two originals, the other is at London. Mr. Smith made a mezzotint after it." Richardson, in *Aedes Pembrochianae*, adds: "This artist wrought under Sir Peter Lely and imitated his manner."

Thomas, third son of Philip, fifth Earl of Pembroke, by his second wife, Catherine Villiers, was born in 1656. At sixteen years of age he became a nobleman of Christ Church, Oxford. In 1683 his brother Philip died without children, and he succeeded him as eighth Earl of Pembroke; two years later he raised troops against the Duke of Monmouth. On 16th March, 1688, he was made Lord-Lieutenant of Wiltshire,¹ and in October of the next year was sworn of the Privy Council at Whitehall. During the reign of William and Mary he was Colonel of a regiment of Marines, first Commissioner of the Admiralty, Lord Privy-Seal, and was first Plenipotentiary at the Treaty of Ryswick in 1697:² the other two plenipotentiaries being Lord Jersey³ and Sir Joseph Williamson. Mr. Hill, in a letter written to the Duke of Shrewsbury in 1697, giving the characters of the three representatives, describes the Earl of Pembroke thus: "Another is a person of great honour and virtue who supports his character as he ought, but seems loaded with it. He has a great train of Volunteers to whom he gives lessons on politics, of painting, or of mathematics. I believ his Excellency is a very good negotiator but I believ he understands y^e disputes and pretensions of y^e Princes beyond y^e Line as wel as those who are now concerned at Ryswic. Nothing can have so much of y^e Air and Mien of y^e Peacemaker, but I fear he may forget y^e days of Conference."⁴

Bishop Burnet⁵ describes him as follows: "The chief of our plenipotentiaries was

¹ *London Gazette*, 18th March, 1688, No. 2437.

² Collins.

³ Then Lord Villiers.

⁴ *MS. Eng. Hist.*, part i, p. 49. Bodleian, Oxford.

⁵ Vol. ii, p. 199 (ed. 1734).



No. 130

THOMAS, EARL OF PEMBROKE

WISSING





the Earl of Pembroke, a man of eminent virtue and of great and profound learning, particularly in the mathematics: this made him a little too speculative and abstracted in his notions. He had great application but he lived a little too much out of the world, tho' in a publick station; a little more practice among men would give him the last finishing; there was somewhat in his person and manner that created him an universal respect; for we had no man among us whom all sides loved and honoured as much as they did him."

Mackey, in his *Characters*, calls him when about fifty: "A good judge of all the several sciences; a great encourager of learning and learned men; a lover of the constitution of his country, without being of a party and yet esteemed by all parties, his life and character being after the manner of the primitive Christians." Macaulay, however, describes him as "a high born and high bred man who had ranked among the Tories and voted for a Regency"; and Hearne, in 1708 (9th February), says of him "he is not a man of that deep penetration nor of that profound learning he is taken to be."

The poet, Matthew Prior, was appointed secretary in the negotiations at the request of Lord Villiers, who writes to the Duke of Shrewsbury from the Hague, 31st August, N.S., 1696: "Though the business is not yet owned [*i.e.*, the peace of Ryswick], I think it so far advanced that I may take the liberty to speak a word to your Grace in favour of Mr. Prior. He is here in quality of the King's Secretary and I think he will have a great injustice done him if he is not Secretary to the Embassy." To which the Duke replied from Whitehall, 1st September: "I shall write by this post concerning Mr. Prior in the manner your Lordship desires; and do it very willingly because you recommend it and at the same time I think his pretensions very just and himself well qualified for the place."¹

On 14th May, 1700, Thomas, Earl of Pembroke, was created a knight of the Garter, and installed 5th June following;² the book containing his arms and the rules of the order is still preserved in the library at Wilton. He was seven times one of the Lord Justices whilst his Majesty went to Holland, and in the last year of William's reign was constituted Lord High Admiral of England and Ireland.

"King William about this time (1702) made the Earl of Pembroke Lord High Admiral who was equally dear to himself and to the merchants, and than whom there was not a greater, better man living, or one more affectionately attached to what is right. A glorious fleet now lay at anchor completely furnished with men and all sorts of provisions and waiting only for sailing orders. The Earl of Pembroke being supplied with money was ready to go on board; his orders were to sail for Spain and there to lay Siege to Cadiz in the month of May before the French could fortify the harbour

¹ Coxe, *Shrewsbury Correspondence*, 1821, pp. 322-3.

² Collins.

and put a garrison in the city. This design according to the opinion of many people the King had in readiness for execution, and if we may believe some Spaniards, who are men of credit, the citizens would have opened the gates to the Earl of Pembroke."¹ On 8th March King William died, and the Earl resigned his post in favour of Prince George of Denmark, generously refusing the pension offered him by Queen Anne. The expedition sailed under the command of the Duke of Ormonde, but was a complete failure.

At the Coronation of Queen Anne his Lordship carried one of the three swords,² a duty which he had performed at the Coronation of William and Mary, and which he was destined to do at the Coronations of George I and George II.³ On the 24th of June in the same year, he was appointed Lord-Lieutenant of the counties of Wilts and Monmouth, and of South Wales; he was likewise made President of the Council for the second time, and took his place at the board 9th July, 1702. In the sixth year of the Queen's reign, he was appointed one of the commissioners to treat of a union between England and Scotland; after which he was made Lord-Lieutenant of Ireland.⁴

In 1708 "The Earl of Pembroke is made Lord High Admiral of England in room of Prince George deceased, the Lord Wharton Lord-Lieutenant of Ireland, in room of Lord Pembroke."⁵ On the Queen's death he was appointed by George I one of the lords justices of Great Britain until his arrival from Hanover, and was continued in his offices of Lord-Lieutenant and member of the Privy Council. These offices he continued to hold during the reign of George II, until his death on the 22nd January, 1732-3.⁶

Noble, in his continuation of Granger's *Biographical History*,⁷ gives a very appreciative sketch of the Earl's character: "Able in the cabinet, circumspect, wanting only experience to become the best Admiral in the fleet; he shone in the Senate; on the Vice-throne he sat with dignity, and governed with prudence. To all this he in retirement shone pre-eminent. He raised a collection of antiques that were unrivalled by any subject. Wilton will be ever a monument of his extensive knowledge. He lived rather as a primitive Christian, in his behaviour meek, in his dress plain; rather retired and conversing but little. His learning was profound; his face was good, his shape but indifferent, he was tall, thin, and stooped."

The Earl purchased in 1678 the Arundel collection of marbles, and afterwards

¹ Cunningham, *History of England*, 1787, vol. i, p. 248.

² *London Gazette*, Thursday, 11th April, 1689: "Whitehall April 11th. This day the Coronation of their Sacred Majesties King William and Queen Mary was performed at Westminster in manner following. . . . The Earls of Shrewsbury, Derby and Pembroke the three swords."

³ "The sword called Courtana."—Collins.

⁵ Hearne's *Diaries* [MS.], 96, p. 11 (Bodleian).

⁶ Collins.

⁴ Collins.

⁷ Vol. i, p. 37.

obtained a considerable portion of the Giustiniani and Mazarine Collections, and some busts from the Valetta Gallery of Naples. The extent of his acquisitions may be judged by the fact that at one time his collection consisted of one hundred and thirty-three busts, thirty-six statues, fifteen bas-reliefs, and ten miscellanies.¹ He was one of the chief of those among the nobility who were attacked at the beginning of the eighteenth century with a passion for collecting old books and manuscripts; his co-enthusiasts being Edward, Earl of Oxford, the Earls of Sunderland and Winchilsea, and the Duke of Devonshire.² The result of his knowledge and taste in this direction is seen in the collection of early printed books and fine classical texts in the Wilton Library. These were originally housed in St. James's Square, the Earl specifying in his Will that only such as were "bound in Turkey or Morocco leather (not only because they are scarce but of great use in literature)" should be made heirlooms, "it not being my intention to intail the rest of my books but that those should go to the person immediately succeeding me It being of more use to have a liberty to exchange or add when better editions or books may come out."

Not content with marbles and books, he formed a fine cabinet of coins, of which he published an illustrated catalogue;³ the original copper plates engraved for this are at Wilton, but the coins themselves have been dispersed.

The greater part of the collection of pictures was also acquired by Earl Thomas, the purchase of the famous Diptych being his greatest triumph. Unfortunately no record exists of the price of his purchases, or from whom they were bought. He is known to have been in the habit of exchanging and even giving away pictures,⁴ a fact which accounts for the many canvases mentioned as being at Wilton early in the eighteenth century, and which have now disappeared. He also possessed a bookplate⁵ with the following inscription below his arms: "Donum Honoratissimi Dⁿⁱ Thomae Com: de Pembroke," etc., showing that he also gave away many of his books.

In the obituary notice, dated 22nd January, 1733, among his other offices the

¹ Collins.

² *Annual Register*, 1777.

³ "All the Medalls and Coins collected by me which are specified and described in a Book engraven printed and published by Mr. Nicholas Haym in five parts."—Will of Thomas, Earl of Pembroke, 5th September, 1690.

⁴ An interesting proof of this is furnished by Mr. W. G. Strickland, who writes: "In Swift's Hospital (Dublin), I saw amongst Swift papers, an inventory of all his household goods, etc., which was made at the time of the commission 'de lunatico inquirendo,' in it is a list of his pictures, and amongst them 'a white peacock and other fowl.' In Swift's will he left 'my large Picture of birds' which was given to me by Thomas, Earl of Pembroke, to Rev^d. James Stopford, vicar of Finglass (co. Dublin)," who became Bishop of Cloyne and died in 1759.

⁵ This plate by Gribelin is scarce. I have not found a single specimen in the library at Wilton, which shows that it was used exclusively for books given away.

Earl is mentioned as being one of the Governors of the Charterhouse, and one of the Society for the Propagation of the Gospel in Foreign Parts. That he was not deficient in common sense is shown by a MS. note in Burnet's *History of James II*, written by the then Earl of Dartmouth;¹ referring to the many debates on the word "abdicate" in 1689, Lord Dartmouth writes: "I remember the King's having left the kingdom without establishing a legal administration during his absence was much insisted on as a formal abdication. The Earl of Pembroke said he thought that was no more than a man running out of his house when on fire, or a seaman's throwing his goods overboard in a storm, to save his own life, and could never be understood as a renunciation of his house and goods."

The Earl married in July, 1684, Margaret, sole daughter and heir to Sir Robert Sawyer, of High Cleer (or Clere) in Com. Southampton, Knight, Attorney-General in the reign of Charles II, and by her had seven sons.

First, Henry, who succeeded. Born 1688.

Second, the Hon. Robert Sawyer Herbert, Esq., of High Cleer, who was appointed one of the grooms of the bedchamber to George I, 28th May, 1723; and on 27th July, 1727, one of the commissioners of the revenue in Ireland, which post he quitted in June, 1737. He was chosen member for Wilton, in Wiltshire, in those parliaments summoned to meet in May, 1722, August, 1727, and on 13th June, 1734; and being made one of the commissioners of trade and plantations, a new writ being ordered 20th June, 1737, he was re-elected. Also in the parliament summoned to meet 25th June, 1741, as likewise in all the parliaments from that time to his decease, he was returned for Wilton. On the decease of his brother Henry, Earl of Pembroke, he was appointed 30th March, 1750, Lieutenant of Wiltshire; and on 10th January, 1752, was made Surveyor-General of all his Majesty's honours and lordships in England and Wales, and was continued so by King George III, on 21st March, 1761. He married Mary, daughter of John Smith, Esq. (Speaker of the House of Commons in 1705), one of the bedchamber women to her Majesty; but she died without issue, 27th March, 1757, and her husband survived till 25th April, 1769.

Third, Charles, who died unmarried.

Fourth, Thomas, born 1st December, 1699, who was a member in three several parliaments for Newport in Cornwall, and Captain and Lieutenant-Colonel in the first regiment of Foot Guards; and departed this life 25th December, 1739, at his house in Gerrard Street, Soho.

Fifth, William, whose eldest son Henry was created on the 17th October, 1780, Baron Porchester of High Clere, in the county of Southampton, and advanced to an earldom, by the style of Earl of Carnarvon, on the 3rd July, 1793.

¹ In the library of the Earl of Dartmouth at Patshull.

Sixth, John, who died unmarried; and

Seventh, Nicholas, elected to parliament for the borough of Newport, on the decease of his brother Thomas, for which place he was re-elected in 1747, and on the death of his brother William was chosen for Wilton, which borough he continued to represent to his death, which happened on 1st February, 1775. He married, 19th July, 1737, Anne, daughter and heir of Dudley North, of Glemham Hall, in Suffolk, Esq., and by her, who died on 25th December, 1755, had a daughter born in 1738, who died 25th December, 1751; and another named Barbara, born in July, 1742, and married, in 1765, to the Hon. Edward Stratford, afterwards Earl of Aldborough, of the kingdom of Ireland, but died without issue in 1789.

The Earl had also five daughters:

First, Lady Catherine, married to Sir Nicholas¹ Morris, of Werrington, in the county of Devon, Bart., and died in September, 1716.

Second, Lady Margaret, baptized 22nd December, 1689, at St. James's, Westminster, who died in December, 1752, unmarried.

Third, Lady Elizabeth.

Fourth, Lady Anne, who died unmarried, and was buried 27th February, 1691-2, at St. James's, Westminster.

Fifth, Lady Rebecca, who married William, Lord Abergavenny.²

Margaret, Countess of Pembroke, died 17th November, 1706, and two years later Lady Marow, in a letter to her daughter Lady Kay, dated Turnham Green, 26th August, 1708, writes:

"The town saith Lord Pembroke will now marry and have set him three ladies: Lady Falkland, Lady Shovell, and Lady Arundel. Lady Shovell being told of it replied she had married a daughter to Sir Something Marsham, and had given her fifteen thousand pounds down and promised £20,000 more at her death, therefore was disabled for marrying men looking chiefly at the fortune."³

Shortly after this letter was written the Earl of Pembroke married the third lady mentioned; she was Barbara, daughter of Sir Thomas Slingsby, of Scriven in the county of York, Bart., and widow of John, Lord Arundel of Trerise, and before of

¹ Collins gives his name as Nicholas, but I find in a contemporary notice of her death: "1716. Died at Bath, Lady Catherine Morris, wife of Sir Nathan Morris, eldest daughter of the E. of Pembroke."

² Collins gives his name as William, but Burke gives it as Edward; the former is probably correct as the contemporary notice of her death is as follows: "1737. Died Lady Rebecca, Baroness Abergavenny, second wife of William Nevil, Lord A." Lord Abergavenny married firstly the widow of his cousin, the thirteenth Baron, in 1725, and in 1732 Lady Rebecca, by whom he had three daughters.

³ *Hist. MSS. Commission*, Earl of Dartmouth, vol. iii, p. 147.

Sir Richard Mauleverer, of Allerton Mauleverer in Yorkshire, Bart. By her he had a daughter, Lady Barbara, who, on 3rd October, 1730, was married to William Dudley North, of Glemham Hall in the county of Suffolk, Esq., and who died 27th December, 1752.

Barbara, Countess of Pembroke, died 1st August, 1721, and in 1725¹ Lord Pembroke married his third wife, Mary, sister to Scroop, Viscount Howe, then maid of honour to Queen Caroline, and afterwards one of the ladies of the bedchamber, by whom he had no issue. She survived him and married, 9th October, 1735, Colonel the Hon. John Mordaunt, brother to the Earl of Peterborough.

PORTRAIT.

1. Three-quarter length. By Wissing. The property of the Earl of Normanton. A replica of the Wilton picture (No. 129).

ENGRAVINGS.

1. Full length, standing, turned to his right, pointing with right hand, baton in left. Sea fight in background with names of ships: "Royall Sovereaine, Britania, Royall William. Paris Chez Monsi Trolaria. Thomas Comte de Pembroke et Montgomery &c. Grand Amiral d'Angleterre &c et de toutes [sic] les Collonies Angloises &c." 11½ in. H. 8 in. W. (plate mark).

2. Head and shoulders, in armour. In oval. "Thomas Lord Herbert. For J. Hinton at the King's Arms in Newgate Street" on tablet below. 6⅝ in. H. 4 in. W. (engraved space).

3. Seated in a high-backed chair examining a book. Vignette. "J. Swaine Sc.—animus que vicissim Aut curam impendit populis, aut otia Musis." 3⅝ in. H. 4⅝ in. W. (On page 288 of Dibdin's *Decameron*.)

4. Three-quarter length, standing, in armour, turned to his right, baton in right hand, left on sword-hilt, helmet on table. Tree trunk in background, beyond which is a ship of war. Mezzotint. Titles below: "W. Wissing pinx. I. Smith fec." 13½ in. H. 10 in. W. (plate mark). (From the original in the possession of Lord Normanton. Exhibited R. A. Winter Exhibition, 1882.)

5. One of a set of six portraits in ovals, surrounding a portrait of the Archbishop

¹ This third marriage must have taken place early in the year, for Lady Hervey, in a letter to Mrs. Howard, dated Bath, 30th July, 1725, writes: "I hear Lady Pembroke is breeding, and that my Lord has bid for twins at least. They say this match instead of hurting Lord Herbert will be very beneficial to him; and that, if the old man goes on as he has begun he cannot last many months."—*Lady Suffolk's Letters*, vol. i, p. 190.





No. 132

MARGARET SAWYER, COUNTESS OF PEMBROKE

WISSING

of Canterbury. Head and shoulders, turned to his right; peer's robes. "R. White sculpsit. Ano. Dni. 1695." 14 in. H. 10 $\frac{3}{4}$ in. W. (engraved space).

6. "Denatus 1730. J. v. Schley scul." 8vo. (Sutherland Collection.)

7. In *Naval Biography*, published by Harding. (Sutherland Collection.)

8. A small full-length, prefixed to Nicol's Poem, *De Literis Inventis*, 1711. 8vo. Gribelin. (Noble.)

132. MARGARET SAWYER, COUNTESS OF PEMBROKE.

WILLEM WISSING.

50 in. H. 40 in. W. Canvas.

Single Cube Room.

Three-quarter length, seated on a bank, wearing a low blue dress with white sleeves, fondling a lamb which lies by her left side.

This picture shows how completely Sir Peter Lely's style was adopted by his successors.

Margaret, sole daughter and heir to Robert Sawyer of High Cleer (or Clere) in the county of Southampton, Knight, married, in 1684, Thomas, eighth Earl of Pembroke. She died 17th November, 1706, having had seven sons and five daughters, of whom a list is given under No. 129 (WISSING).

280. HENRY, LORD HERBERT (?).

WILLEM WISSING.

33 in. H. 24 in. W. Oval Canvas.

South-West Tower.

Head and shoulders, in armour, with a brown wig, turning to his right, about the age of fifteen.

This picture is labelled "Thomas, Earl of Pembroke," but it is impossible that, if this attribution is correct, it can be a portrait of the Earl, for he and Wissing were both born in 1656, and the portrait is certainly not the work of a youth of sixteen. The costume suggests a later date than 1670, and it is much more probable that this is a portrait of Henry, Lord Herbert, who was born in 1688, and was painted by Wissing at the same time as the three-quarter length picture of his father which hangs in the Single Cube Room.



OUWERMAN, PIETER.

Circa 1625-1683.

DUTCH SCHOOL.

VERY little is known of this painter, who must not be confused with his celebrated elder brother, Philips, to whom his pictures are often ascribed. He was received into the Guild of St. Luke at Haarlem in 1646, married in 1654, and died about 1683.

64. DEPARTURE OF THE PRODIGAL SON. PIETER WOUWERMAN (?).
 16 in. H. 19½ in. W. *Copper.* *Corner Room.*

The prodigal son with a jaunty air goes to mount a richly caparisoned white horse standing at the foot of a broad flight of steps; his father behind him raises a warning hand. A large fountain on which is a stone triton blowing water up from a conch shell is in the middle distance; hills and a village form the background.

Although this picture and its companion, No. 59, are attributed in the early catalogues to Pieter Wouwerman, they seem to suggest rather a copyist of his more famous brother Philips than his own work.

59. RETURN OF THE PRODIGAL SON. PIETER WOUWERMAN (?).
 16 in. H. 19½ in. W. *Copper.* *Corner Room.*

The prodigal son kneels in rags at the foot of a flight of steps on the right of a mansion, several people are grouped round him, and behind him two men drag up a deer, the carcass of another is carried by a horse close by; fountain and lake in the background.



ZAMPIERI, DOMENICO (DOMENICHINO).

1581-1641.

SCHOOL OF BOLOGNA.

BORN at Bologna, Zampieri studied first under Dionysius Calvaert, and later in the academy of the Carracci, where Guido and Albani were his fellow students. After assisting Annibale Carracci in the execution of the frescoes in the Farnese Palace, he painted the altar-piece in S. Pietro in Vincoli and various frescoes in the portico of Sant' Onofrio, but the picture which established his reputation was the "Communion of St. Jerome," now in the Vatican Gallery. Among his classical compositions may be mentioned the "Diana" in the Borghese Gallery. Invited to Naples to complete the decoration of the Cappella del Tesoro of the Duomo, Zampieri suffered persecution at the hands of the notorious "Cabal of Naples," prominent among whom was Ribera: it is said by some authorities that he died of poison in that city.

49. THE PENITENT MAGDALEN. ATTRIBUTED TO DOMENICO ZAMPIERI.

14½ in. H. 9½ in. W. Marble mounted on Panel.

Corner Room.

The Magdalen is seated by a table on which is a mirror, open on the ground in front of her is a large coffer, surrounded by amorini who are evidently displaying the contents.

There is nothing in this picture to suggest its being the work of Zampieri himself. In *Aedes Pembrochianae* it is attributed to Girolamo da Carpi.

Acquired before 1730.

ZIMMER. *See SEEMAN.*



UCCARELLI, FRANCESCO.

1702-1788.

FLORENTINE SCHOOL.

BORN at Pitigliano in Tuscany, Zuccarelli studied first under Paolo Anesi, at Florence, and afterwards became a scholar of Giovanni Maria Morandi and Pietro Nelli at Rome. He practised landscape painting for some time in Venice, being patronized by the British Vice-Consul, Smith, who prevailed upon him to visit England. His first visit to this country proved so successful that after a short stay in Venice he worked here for over twenty years, being elected one of the foundation members of the Royal Academy. It is said to have been owing to his advice that Richard Wilson devoted himself to landscape painting. Zuccarelli returned to his native land in 1773, and settled in Florence, where he died.

275. A LANDSCAPE.

FRANCESCO ZUCCARELLI.

19 in. H. 29 in. W. Canvas.

South-East Tower.

An Italian landscape with a stream in the foreground over which a girl, accompanied by a boy and a dog, drives a cow and a goat. Hills crowned by castles in the background.

This is probably the "Landscape" by Zuccarelli mentioned by Kennedy and in *Aedes Pembrochianae*; the handling suggests Giuseppe Zais, Francesco's pupil, rather than the master. There is no record of when or where it was acquired.



UCCHERO, TADDEO AND FEDERIGO.

1543-1609.

ROMAN SCHOOL.

300. A NATIVITY.

ASCRIBED TO TADDEO AND FEDERIGO UCCHERO.

14 in. H. 17 in. W. Canvas.

South-West Tower.

This picture has obviously no connection with either of the painters to whom it is attributed, but it has a special interest in furnishing a clue to the authorship of at least two of the pictures at Wilton.

It represents the Adoration of the Shepherds, who kneel round the Holy Child in a rough wooden stable, the Virgin disclosing Him to their view. The ass that lies in the foreground and one of the shepherds are taken from the famous "Adoration of the Shepherds" by Rubens at Munich, and a female figure who passes in the background is adapted from Raphael's "Vendemmia."

A boy in the foreground belongs to the school of Murillo, and the general composition recalls the style of Adam Elsheimer.

The painter appears in this composite picture to have exercised his hand in the imitation of various styles, and as has been suggested above, he may possibly be the author of the little copy of Raphael's "Vendemmia" (see ROMANO), and also of the copy of Rubens's "Adoration of the Shepherds" (No. 36).

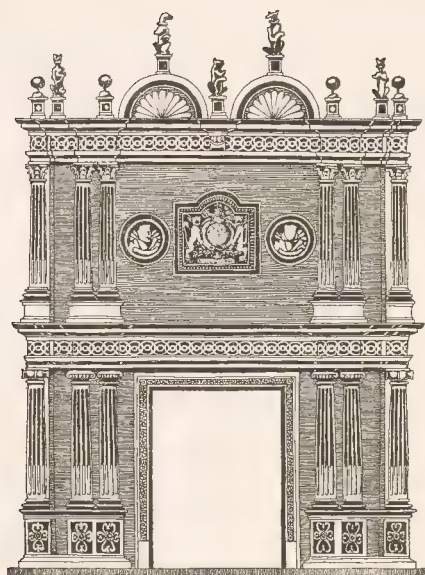
Gambarini describes it as "The Nativity, it was finished by Frederick; some shepherds are added by him, and one may see that two have painted."

ZUCCHERO, TADDEO. See CLOUET.





APPENDICES





APPENDIX I

WILTON HOUSE



AFTER a continuous existence of some seven hundred years,¹ the Abbey of Wilton surrendered in 1539² to Henry VIII. In 1542 the site of the Abbey and the greater portion of the surrounding lands were granted by the same monarch to his esquire of the body,³ William Herbert, for life,⁴ and two years later the grant was renewed in perpetuity,⁵ Henry having in the meantime married Herbert's sister-in-law, Catherine Parr.

The state of the religious foundation shortly before its dissolution may be gathered from two letters written by Dr. Benet, a priest of Salisbury, to Cardinal Wolsey. The first, dated 24th April, 1528, after announcing the death of the abbess, says: "The substance of the house consists in wool to the value of 600 marks, but there is but little money." Three months later he writes a second memorandum to this effect: "Repaired to Wilton, and used every effort to bring the nuns to Wolsey's wishes. Found them untoward and put three or four of the captains in ward. Have closed up the doors, that none might have access to the nunnery. Found only the new elect and her sisters compliant. As they are now visited by the plague, and much straitened by the burning of their dormitory, thought it best to advise Wolsey before taking further proceedings."

Herbert, now Sir William, lost no time in commencing building operations, first clearing away the charred remains of the ruined dormitory and all traces of the old foundation, with the sole

¹ Wileton abbat: ord S. Bened.—Cantariæ de Elendoun id est, Wiltoniæ primus fundator erat Wulstanus comes de Elendune, id est Wiltoniæ.

Prioratus de Elendune primus fundator erat Ecbertus primus rex totius Angliæ & fundat: erat prior: 773. (Camd. 214. Edgarus rex fundavit monasterium monialium apud Wilton & fecit filiam Editham primam prioressam, 874.)

Primus fundator abbat: de Wileton erat Alfredus junior filius Athelwolphi regis qui concessit maner. suum in Wiltoniâ dicto monaster. (Johannis Lelandi, *Antiquarii Collectanea*, vol. x, p. 67.)

² "Wilton Abbey surrendered on the 25th March, 30 Henry VIII (1539)."—R. Colt Hoare, *History of Wiltshire*, vol. ii, part i, p. 104.

³ Collins, *Peerage*, ed. 1812, vol. iii, p. 116.

⁴ "The first grants, dated March and April, thirty-third of Henry VIII. include the site of the late monastery, the manor of Washerne adjoining also the manors of Chalke: these are given to William Herbert, Esquire, and Anne, his wife, for the term of their lives, with certain reserved rents to the King."—J. E. Nightingale, *Some Notice of William Herbert*.

⁵ Patent Roll, 35 Henry VIII, part 17.

exception of the little early English building surmounted by a belfry which is now used as a barn and storehouse close to the stables. The tradition that Holbein drew up the plans for the original building may be traced to the careless statement of John Aubrey, that "the old part of Wilton House was built temp: Edward VI. under the conduct of Hans Holbein," which is chronologically impossible. At the same time it is within the bounds of possibility that the great painter and designer may have been consulted by Sir William as to the type of building most suitable for the locality. A drawing in an early manuscript copy of the *Pembroke Terrier*, dated 1563, shows that the plan of the house was quadrangular; it gives a drawing of the eastern elevation, which proves that here, at least, later alterations followed the original design very closely.

In this drawing the gateway at the base of the central tower is represented as an open archway, a fact which seems to indicate that even at that time there was an inner courtyard in which was the entrance proper; whether this inner entrance was in William's time protected by the exquisite little porch now in the garden is a matter of doubt; it is more probable that the latter was the work of Henry, his son and successor, whose interest in matters heraldic is mentioned by Aubrey.

One of the chief features of the old house was the square-walled courtyard with its gate-house entrance, which was in 1574 "beset on both sides of the way with the Earle's men as thick as could be, standing one by another," in honour of Queen Elizabeth. This courtyard was still standing in 1722, being mentioned by Defoe in *A Journey through England* published in that year.

The stone used in the building came from the local quarries at Chilmark and in the neighbourhood; whether some of the material of the old abbey may have been used, or may, as has been suggested, have come from the ruins of Old Sarum, must be a matter of conjecture, for there are no traces of mouldings or inscriptions now visible to uphold either theory.

The building was ready for occupation by 1549, and three years later Herbert, now Earl of Pembroke, was able to entertain the King at Wilton on his last progress.

Henry, second Earl, carried on the work his father had begun and added the heraldic embellishments, of which some examples still remain. He is also responsible for the armorial escutcheons now in the windows of Wyatt's cloisters, set in a discordant framing of modern painted glass, and which were originally in the old chapel now destroyed. With his death, in 1600-1, the first stage in the history of the house closes.

Between 1630 and 1640 the whole of the south or garden front, said to have been erected by Solomon de Caux, was destroyed by fire; the holder of the title, Philip, fourth earl, forthwith commissioned Inigo Jones to draw up plans for rebuilding. These plans were completed in 1640, and the new façade containing the magnificent state rooms was commenced. Inigo, whose connection with the Herbert family was of long standing, was growing old, and the work of construction was superintended by his son-in-law John Webb. The rebuilding was completed before 1654, for in that year John Evelyn visited the house and mentions the "dining room in y^e modern built part towards the garden richly gilded and painted with story by de Creete [Critz]." He also mentions "a pair of artificial wynding stairs of stone," these probably led from the ground floor to the east door of the Double Cube Room, and do not refer, as might be supposed, to the double winding staircase shown in the old plan as leading up to the centre window of the garden front, which was never built.

About 1705 the north or hall side, which had hitherto escaped, was totally destroyed by fire,¹ and was rebuilt "in a noble and very sumptuous manner" by Thomas, eighth earl. The nature of this building is not known, for the whole of the north and west sides of the house were altered and in

¹ The stables and outhouses were also destroyed. "Great loss by burning of the outhouses and famous stable of the Earl of Nottingham; a little before the same happened at Lord Pembroke's at Wilton."—March 11th, 1705, John Evelyn, *Memoirs*.

the main rebuilt by Wyatt. This second fire seems to have been confined to the interior of the building attacked, for the porch was untouched and remained in its original position in the centre of the inner wall of the hall side until 1805, soon after which year it was removed to make room for the cloisters.

No building operations of any importance seem to have been undertaken on the house itself between the death of Thomas, eighth earl, and the accession of George, eleventh earl, in 1794. Henry, called the "Architect Earl," confined his attentions to the gardens and river, and built the Palladian Bridge in 1736; his son and successor crowned the summit of the hill with an equestrian statue of Marcus Aurelius on an arch designed by Sir William Chambers.¹

About the end of the eighteenth century James Wyatt was entrusted with the preparation of plans for altering the hall front and rebuilding the west side of the house. The plans provided for a double story of cloisters round the wall of the inner quadrangle, in which were to be placed the large collection of statues, sarcophagi, and busts which formerly must have crowded the great rooms and overflowed into the gardens.

These cloisters were not commenced on the north side until after 1805, for the original porch and plain inner wall are shown in a water-colour sketch by J. C. Buckler executed in that year and now in the library at Wrest Park. The work progressed slowly, and in July, 1810, Louis Simond writes: "Three miles beyond Salisbury we visited Wilton, Lord Pembroke's; it is an old house built in part by Inigo Jones. A whole wing was dismantled and thrown open ten years ago to make a gallery of antiques. The floors exposed to the injuries of the weather are half rotten, and the poor antiques, thrown about higgledy-piggledy, sans nose, sans fingers, sans every other prominent member, form a marble field of battle, half melancholy, half ridiculous, the sight of which would distress me beyond measure, were I their master and could not afford to finish the work so unfortunately begun. Sancho might well have said here 'qui trop embrasse mal étreint.' Had the antiques been simply arranged along the walls of the apartments as they happened to be without tearing down doors and windows, it would have been an interesting and respectable sight, which the possessor and the public would have enjoyed all this time."

This state of chaos was restored to order a few years later, and the house has undergone no material alteration up to the present date. Wyatt's incursion was unfortunately not confined to the work of Earl Thomas, for there are three fireplaces of the Inigo Jones period, now lying stored near the house, which were turned out to make room for the Gothic trivialities of the early nineteenth century.

The building of Wilton House may be divided into four main periods; the first lasted approximately from 1542 to 1600, and may be called "Tudor." To this period belong the central tower of the western front and the so-called Holbein porch. The former is not in its original state, the openwork Gothic battlement and the clock lantern being the work of Wyatt. The porch is described by Milizia as the only specimen in England of the Roman style introduced by Hans Holbein in the time of Henry VIII, which was built by Holbein himself. "This edifice," he says, "although purer than the works of his successors, is a species of bastard style, between the Gothic and the Greek, but the ornaments and proportions are graceful and well chosen." More modern authorities agree that the Holbein theory cannot be upheld, having regard to dates and the known work of that master.

The next period extended from the fire, about 1635, the exact date cannot be ascertained, to 1648,

¹ Society of Artists, exhibited by Mr. (afterwards Sir William) Chambers:

1761.—No. 183 in Catalogue. "Elevation of a triumphal arch executed at Wilton, the seat of the Earl of Pembroke, in Wiltshire."

1765.—No. 202. "Principal front of the Casine at Wilton."

when Webb brought Inigo Jones's scheme to a successful conclusion. The south or garden front, with its two flanking towers, remains untouched, if we except the lead figure of Victory which now occupies the centre of the balustrade; the east front, with the exception of the central tower mentioned above, owes its general scheme to this second period, but the oriel windows of the towers are gone and the Gothic chapel-like building which survived until 1805 vanished under the hand of Wyatt. The tower at the north-west, which now stands isolated between nineteenth-century Gothic battlements, was also part of Inigo Jones's plan; its position is peculiar, as it is not in a square with the remainder of the ground plan, the reason for the deviation not being apparent.

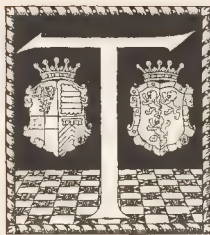
The third period of rebuilding commenced at the fire of 1705 and was completed before 1732; the work appears to have been confined entirely to the hall front and not a vestige has survived, nor is there any known drawing which gives a view of Earl Thomas's sumptuous restoration.

Finally, between the years 1800 and 1812, Wilton House fell into the hands of James Wyatt, and Earl Thomas's north front was remodelled to suit the prevailing craze for debased Gothic architecture; the west front, containing the old chapel, was swept away to make room for the present library and its battlemented bookshelves of painted deal, plaster panelling disfigured the walls of the old baronial hall, and the artistic destruction of half the great house was achieved.

Wyatt's working drawings are still preserved at Wilton and are generally signed by James Wyatt himself, although the name of Benjamin Wyatt also occurs, apparently as his assistant. The dates on the drawings vary from 1801 to 1809. There is also a sheet of plans and elevations for various pedestals of Chilmark stone, signed William Chantrey, April 4th, 1809.

APPENDIX II

BIBLIOGRAPHY OF WILTON HOUSE



THE first mention of any catalogue of the pictures in Wilton House is made in the Rawlinson MSS. (Hearne's "Diaries," 121, p. 38); in which the following letter from a Mr. West, dated from the Inner Temple, 28th April, 1729, is quoted:

"In answer to yours of the 25th, in my catalogue of the Earl of Pembroke's Collection it is thus put down. *Tabula Antiqua of Richard II (&c.)*."

This probably refers to a collection of notes of which Gambarini made use in his catalogue, published two years later, entitled:

"A Description of the Earl of Pembroke's Pictures: now published by C. Gambarini of Lucca; being an introduction to his design." Westminster, 1731, pp. 108. 8vo.

Of this Signor Carlo Gambarini I have been able to find out very little. He married at the Church of St. Nicholas in Dublin, on 25th April, 1726, a lady called Giovanna Stadiotti. The "Dublin Weekly Journal," in noticing the wedding, calls them "both famous, the lady for her singing and the gentleman in all sorts of polite literature and arts called liberal." He is also mentioned as being "of a noble extraction from Italy." The Earl of Pembroke in his will, dated 2nd December, 1732, says: "I give and bequeath all the Statues Bustes Basso Relievos and Miscellanies (of which there is a catalogue divided into these four branches) in or belonging to my said house at Wilton and also all the pictures in my Houses at Wilton and in St. James Square of which there is a catalogue made by Signior Gambarini and printed."

His publication, written in very indifferent English, is the foundation of all subsequent catalogues. It was to have been the first of a series, and to have been illustrated with engravings of the principal pictures, some of the plates being actually executed. "One Gambarini," says Walpole, "began with Lord Pembroke's collection and made pompous promises of proceeding with what he was incapable of executing well." Again, in the Rawlinson MSS. among Hearne's "Diaries," 139, p. 70, is this letter, dated May 8th, Tuesday Id Maii, 1733, "Yesterday Mr. Loveday put into my hands to peruse, a little stitch'd 8vo thing, intituled 'A Description of the Earl of Pembroke's Pictures. Now published by C. Gambarini of Lucca. Being an introduction to his Design. Westminster: printed by A. Campbell, in King Street, near St. Margaret's Church 1731.' His design was to engrave all, & to publish them. But this being very poorly done (without language or tolerable method) I think it miscarried. And yet I find several are done by him."

Gambarini, whose Italianized English is sometimes hard to understand, writes in his Introduction: "Mr. Prudome liked my Design and agreed to undertake [the drawing of] those at Wilton, except the painted rooms, (of which the Ceiling of Daedalus and Icarus has been grav'd) these he said would be too much for him, and except the 10 different battle painters, 7 Italian and two by Bargognone, and Siege of Pavia, by Albert Dürer, because these were drawn by one of Bologna, and except the personal pictures; for there was one who desired that he might draw the rest of the Vandykes, which were not grav'd nor graving, as the great one was, and the persons by the older painters, because he had published lately other Vandykes, and Mr. Prudome omitted those which by the book were graved before; nor some which had been to London to be cleaned, there drawn by me. He settled in Wilton in the town several years, where he drew most of them before he died, but all his things were carried abroad to his heir, and I not then being returned to England, heard after that they had been sold and dispersed; I have some hopes of getting one parcel, in which are thirteen of the largest pictures, as the Giulio Romano, and Polidoro Caravaggio, and Palma, and Tintoretto, and Bassano, and Nicolo del Albate, and Rosso Fiorentino, and Augustino Carracci, and the two great pictures of Giordano Neapolitano and the great Salvator Rosa, and Michael Angelo Caravaggio, and Mich. Angelo Campidoglio, these two and the other two at London make all the four called Mich. Angelo, and there is besides the Lanfranco, and Andrea Sacchi, and Romanelli and Castiglione and Gaspar Poussin with Hagar by Nicholas Poussin, and the very fine Rubens which was the King of Spain's; and his master Otto Veni of his chief colouring, showing whence Rubens had his fine colouring, and the fine historical piece by Dobson, which as long as he lived he would never part with; King Charles I called him the English Tintoretto; and Albert Dürer and John Van Eyke who first painted in Oyl.

"What I was to get drawings of were in and about London, I wish I could have found more of the old masters by Mr. Prudome, for there were many got in the time of the first Earl which I nowhere find, the want of them will very much lessen the number intended of their lives."

P. xv: "I now give notice that the following five are almost engraved, four from this collection and one of the Duke of Somerset, and prints of them may be ready to be sold after Christmas.

"The great Vandyke is in this collection, it is engraved by young Audran¹ of Paris, it is twenty foot long and twelve foot high, which required a much larger print than any other that I shall make, the print is as large as Raphael's Cartoons by Dorigny; I had the help of a little picture painted by Remy² in the same time of Vandyke, who was us'd to say to Sir Peter Lely that he could copy his pictures better than he himself could copy. This picture was done on purpose to be graved at Paris and was carried by Mr. Towers who waited on King Charles II when he went thither, and at

¹ An error, the print is by Bernard Baron.

² Remigius van Leemput: this small copy is now in the Hermitage Gallery, St. Petersburg.

present is in the possession of Mr. Croissat from which I have now there engraved it. The next is the Duke of Somerset's Titian with nine figures of the family of Cornaro engraved by Baron¹ at London. Here follows the other three of this collection described in this book. The great Giorgione of the Last Supper at Wilton. The Francesco Parmigiano and the Schidone.

"The old Catalogue had the names of the painters which are on the pictures, they were collected by the first Earl who lived in four reigns and by the two first Philips. This Lord has not increased their number,² he has only changed many German and Flanders to make a greater variety of Italian painters."

Gambarini's little volume has become scarce; there is no mention of it in the British Museum Catalogue, nor in those of Trinity College, Dublin, and the National Library of Ireland. There are, however, two copies in the Wilton House Library.

A selection of the statues in the collection were etched in 1731 by Carey Reid, and published in 4to without letterpress.

In 1751 Richard Cowdry published "A Description of the Pictures, Bustos, Basso-relievos, and other curiosities at Wilton House: London 8vo.", of which a second edition appeared in 1752.

In 1754 an Italian translation of Cowdry's book appeared: "Descrizione delle Pitture, Statue, Busti, ed altre Curiosità esistente in Inghilterra a Wilton, nella Villa di Mylord Conte di Pembroke e de Montgomery, operetta tradotta dall' Inglese 'e dedicata a sua eccellenza Mylord Conte suddetto.' In Firenze 1754, 'appresso Andrea Bonducci.' Antonio Pillori."

In 1758 Cowdry's book was reprinted with some additions, and the name of James Kennedy appeared on the title-page, which read: "A new Description of the Pictures, Statues &c. at Wilton: Salisbury 1758." Editions of this work, with some slight alterations and embellished with some coarse etchings of the principal statues and busts, appeared in 1769 (London), 1778, 1779, 1786. The edition of 1786 bearing this title: "A Description of the Antiquities and Curiosities in Wilton House: illustrated with 25 engravings of some of the Capital Statues, Bustos and Relievos. Salisbury." 4to.

In 1774 appeared "Aedes Pembrochianae: or a critical Account of the Statues and other Curiosities in Wilton House, formed on the plan of Mr. Spence's Polymetis," by Mr. Richardson, London, 12mo, pp. 98. This book, which was little more than a reprint of Gambarini with a few additions taken from Cowdry, seems to have run through ten editions before 1788, when the eleventh was published at Salisbury under the following expanded title: "Aedes Pembrochianae; a New Account and Description of the Statues and other Curiosities in Wilton House, in which the ancient Poets and Artists are made mutually to explain and illustrate each other. To which is prefixed, a dissertation on the Origin, Progress and Decay of Sculpture among the Greeks and Romans. With a complete Index." Eleventh edition, Salisbury, 1788, sm. 8vo, pp. 145.

The twelfth, and probably the last, edition appeared in 1795. From that date no descriptive catalogue has been published, but a complete list of the pictures is given in the MS. inventory of heirlooms compiled in 1827, preserved in the Library at Wilton House.

Besides these published catalogues, accounts of the pictures are to be met with in various publications and in manuscript; the following table is an attempt to give clearly and chronologically the principal accounts on which I have relied in compiling the present catalogue:

1717. Campbell's "Vitruvius Britannicus" gives a description and eight plates of the house and grounds. Each plate is signed "Inigo Jones Inv. Ca: Campbell Delin. H. Hulsberg sculp."

¹ This was probably by Audran (Benoît, the younger, 1698-1772).

² This statement is no doubt incorrect, as the pictures collected by Thomas, Earl of Pembroke, for his house in St. James Square were subsequently brought to Wilton, and it is known that his agents were employed abroad collecting pictures as well as marbles for him.

1722. Defoe, "A Journey through England." Gives an account of a visit to Wilton House in vol. ii.
1729. Mr. West mentions his catalogue.
1731. Carey Reid's etchings of statues published.
Gambarini of Lucca's catalogue.
1738. Earl of Oxford's letter, "Hist. MSS. Commission," vol. vi, 1901, p. 176.
1746. R. White's engraving of J. Rocque's "Views and Plans of Wilton House."
1751. Richard Cowdry's catalogue. 1st edition.
1752. do. do. 2nd do.
1754. Antonio Pillori's translation of Gambarini's catalogue published at Florence.
1758. James Kennedy's catalogue. 1st edition.
1769. do. do. 2nd do.
1778. do. do. 3rd do.
1779. do. do. 4th do.
1786. do. do. 5th do.
1766. "The New and Complete British Traveller." Description of Wilton.
"The English Connoisseur." List of pictures.
1774. George Richardson's catalogue, "Aedes Pembrochianae." 1st edition.
1784. do. do. 10th do.
1788. do. do. (A new account.) 11th do.
1795. do. do. 12th do.
1798. William Gilpin, "Observations on the Western Parts of England." Gives on p. 96, sect. viii, a short account of a visit to Wilton, with some notes on the pictures.
1801. John Britten, "Beauties of Wiltshire," vols. i and ii.
1825. do. do. vol. iii.
1805. At Wrest Park there are two drawings by J. C. Buckler, dated 1805; one of the east front of the house, the other showing the Holbein porch in its original position. In the first the Gothic additions beyond the billiard room are still standing.
1807. A. G. Goede, "The Stranger in England." 3 vols., 8vo. London.
1821. Count Magolitti, "Travels of Cosmo III, Grand Duke of Tuscany," 1669, 4to, London.
Gives a short account of the house and grounds.
1822. Sir R. Colt Hoare's "History of Modern Wiltshire."
1822. Neale's "Views." 4to, London. Gives a short list of the pictures.
1827. MS. Inventory of Heirlooms.
1836. M. Passavant, "Tour of a German Artist in England." 2 vols., London. Gives a critical notice of the principal pictures.
1851. James Smith, "Wilton and its Associations," with a few indifferent illustrations on wood by W. F. Tiffin. 12mo, London and Salisbury.
1854. Dr. Waagen, "Treasures of Art in Great Britain." 8vo, London. Vol. iii gives a critical account of several of the principal pictures.
1900. S. Arthur Strong, "Drawings at Wilton House."
1905. The late S. Arthur Strong, in "Critical Studies and Fragments," gives an account of the Lorenzo Lotto at Wilton House (No. 2), first published in the "Art Journal," March, 1899; and a note on the Wilton Diptych (No. 23), first published in the "Architectural Review," April, 1902.
- Among the rare engravings is one entitled: "Le Jardin de Vuilton, construit par le très noble et très puissant seigneur Philip Comte de Pembrok et Montgomeri. Isaac de Caux inv."

"A Description of Wilton," by Mr. Walpole, with drawings and notes by Vertue was sold at the sale of the Strawberry Hill Collection, 1842, which I hope will some day come to light.

APPENDIX III

HENRY, SECOND EARL OF PEMBROKE



ALTHOUGH several portraits of this Earl exist, a list of them being given below, there is unfortunately no example at Wilton; I have, therefore, in order to preserve the sequence of the succession, thought it advisable to collect what little information exists regarding his career under this head.

Henry Herbert was the elder son of William, first Earl of Pembroke, by his first wife Anne, sister of Queen Catherine Parr. Born about the year 1534, he was educated at Peterhouse, Cambridge, under Whitgift, and is also said to have studied for a time at Douay. In 1553 he was made a Knight of the Bath on the occasion of Queen Mary's coronation, and a year later he assisted his father in entertaining King Philip of Spain's envoy, the Marquis de las Navas, at Wilton; his arrangements for his guest seem to have been most successful, and called forth the approbation of Edward, Lord Dudley and the Marquis himself. The visit of the envoy and their reception are described in the following letter:

"May hytt please youre honors to vnderstand thatt, acordinge to my aduertysementt frome Shaftesburye, the Marques on Sondag laste lay att Wylton the Yerle of Pembrokes howse: ande by the way, cummynge thitherwarde, the sayd Marques was honorably met wth my Lorde Harbartt, who had of hys owne number CC horse, gentylnen ande yemen, all well horsed and appoyntted; ande, besydes, the Shryfe of the Shyre, wth the gentyllmen thereof, and theyre servantes, weere other CC horse; so thatt in the whole they weere fowre hundrethe. And as thys Marques ande Yerle wentt and rode to Wylton theyre weere certeyn cowrses att the hare, whyche was so pleasantt thatt the Marques muche deltyed in feyndynge the cowrses so reddelye apoynted.

"As for the Marques greate cheyre, as well thatt nyght att sowper, as otherwyse att hys brekefaste the nextt day, surely hytt was so abundantt thatt hytt was natt a lyttell marveyle to consyder thatt so greate a preparacyon cowlde be made in so small a warnynge. Surely the Marques hathe natt a lyttyll marveyled of hys enterntementt thatt he had wth my Lord Harbartt—whatt for the meatynge of hyme, hys pastyme by the way, wth hys greate cheyre; ande agayn, the hansomnes and commodyteys of Wylton, wth the goode apoyntementt and the goode fornyture thereof; in all thynges wherof the better hathe nott been seen. Ande surely hytt was natt a lyttyll comfortt to my harte to see all thynges so honorablye vsed for the honor ande servys of the Queenes Maiesty. As for the lyttyll Lorde Harbartt, althoughe he beyinge a chylde of yeyres, yett he vsed hyme selfe, rather, lyke a mane; so dyscreatly thatt the Marques dyd muche commende hyme, no less than he was worthy.

"Thys day the Marques, desyrous to make haste to the Quenes Maiesty, entendeth to be att Gyllford att sowpper; and thys beyng the remouynge day I was desyrous to haue stayed hyme. Yett I hearunge nothyng frome youre honors, thoughtt nott good otherwyse to apoynte hyme; and therefore haue sentt herein enclosed the names of them thatt cume wth the Marques. And bycawse that thys day the sayd Marques entendeth to send sune of hys companye the nextt way to London, I cowlde natt therefore sende vnto youre honors the full ceyrteyntey; butt fyfey ys the moste. Thys berar, my

seruant, ys well practysed and knoen emongst them; wherefore yf hytt may stande w^t youre pleasures to apoynte hyme w^t the Queenes Maiestey's harbyngar, as well to vnderstand the place where the sayd Marques shall bee, as also to instructe the harbyngars the degrees of them, that they may be placed acordyngely. And so hyt may stande w^t youre pleasures to retorne my mane w^t youre full determynacion whyther I shall brynge them. So I most humbly take my leaue. Wrytten att Basyngge, my Lorde Tresorars howse, the xix of Jun.

"Att the commandementt of youre honors
duryngge lyfe

"E. Duddeley.

"I beseche youre honors to pardon me thatt I so rudely wrytt vnto youe, by reason whereof thatt I w^t my men hathe as muche to doo as we cane turne vs; and natt hauyng my clerke to wrytt, I was the worse fornyshed. Over and besydes they baylyfes here dysapoynted me in sendyngge of thys letter, wherof also I humbly beseche youe to pardon me."

(Addressed)

"To the ryght honorable ande
my especyall goode Lordes, my
Lordes of the Queenes Maiestey's
most honorable pryuey counsell
haste poste haste
haste w^t all dylygence."¹

Henry, then Lord Herbert, and five other sons of noblemen, were presented by the Marquis to Philip on his arrival at Southampton, to be gentlemen of his chamber.² In 1557 he took part in a tournament held before the Queen, and subsequently accompanied his father to the siege of St. Quentin.

William, first Earl of Pembroke, dying on the 17th March, 1570, Henry succeeded to the title as second Earl, and on the 4th April of that year was appointed Lord-Lieutenant of Wiltshire. In 1571 the Marquis of Northampton died childless, and in accordance with the will of his father, Sir Thomas Parr, his titles and properties descended to the Earl of Pembroke, through his mother Anne Parr. The Earl thereby became Lord Parr, Ross of Kendal, Fitzhugh, Marmion, and St. Quintin.³ The same year he sat as one of the peers on the trial of the Duke of Norfolk, and took a prominent part in the trial of Mary, Queen of Scots, in 1588,⁴ and in that of Philip Howard, Earl of Arundel, a year later. In 1566 he succeeded Sir Henry Sidney as President of Wales and the Marches, and also Lieutenant-General and Admiral of the same, after which appointments he spent much time at Ludlow Castle, his official residence. In a letter to Lord Burghley, dated the 20th June, 1590, he complained that he had spent his fortune in the Queen's service, and petitioned for some recompense.⁵

The extent of the Earl's expenditure on her Majesty's behalf may be gauged by the following extract from Merrick's *Antiquities*, giving an account of the Queen's entertainment at Wilton in 1574:

"The Queenes Majesty returning from Bristowe on her Progresse Anno XVI of her Majestyes Raigne, the 3rd day of September being Friday her Highnesse was received by the same Earle, accompanied with many of his honourable and worshipful friends, on a fayre, large and playne hill, about five miles from Wilton, having a good band of men in all their livery coats, well horsed; who being placed in one ranke, in order one from another about seaven foot, and about fiteene foot from the highway occupied a great way: and another ranke of the Earl's Gentleman's servants about a

¹ *State Papers, Domestic, Mary*, vol. iv, No. 13.

² *Ambassades de Noailles*, iii, 284.

³ *Guilielmi Camdeni Annalium rerum Anglicarum et Hibernicarum regnante Elizabetha*, vol. ii, p. 211. ("Liberos genuit nullos, sed Henricum Herbertum, Penbrochiae Comitem, ex altera sorore nepotem, reliquit heredem.")

⁴ Collins.

⁵ *Dict. Nat. Biog.*

stones cast behinde their masters stood on horseback in like order. And when the Queenes Majesty had ridden beyond the furthestmost of the earl's men, those that began the ranke, by threes and threes, rode another way homeward on the side of a hill and in like order the rest followed, and lastly the Gentlemans servants; so that the Queenes Grace stayed on the southern hill until all were past, looking and viewing them as they past by: and when her Majesty entered in at the outer gate of Wilton House a peale of ordnance was discharged on Roulingtoun; and without the inner gate the Countesse with divers Ladyes and Gentlemen meekly received her Highnesse. This outer court was beset on both sides the way with the Earles men as thick as could be standing one by another, through which lane her Grace passed in her chariott and lighted at the inner gate. Her Highnesse lay at Wilton House that Friday night, the Saturday and Sunday nights following: and on Monday after dinner her Grace removed to Salisbury, during all which tyme her Majesty was boethe merry and pleasant."

The Earl's last years were troubled by ill-health; in 1595 he is described as very "pursife and malaise," and in 1599 his life was despaired of, as is shown in the following letters from Rowland Whyte to Sir Robert Sidney:

"Baynards Castell, Sept. 8th, 1599. My Lord of Pembroke is fallen sicke again, I fear of his old disease. Goodruch is gone down in all Hast."

"Baynards Castell, Sept. 12th, 1599. In my last I writt unto you that my Lord of Pembroke had sent for Goodruch because he was ill, now my Lord is very ill and dangerously ill, and my Lord Harbert gon in Post to see him."

"13th Sept., 1599. I receved yesternight letters from him [Lord Herbert] that my Lord his father hath been cutt, and is past all danger."¹

The Earl died at Wilton on the 19th January, 1600-1, and was buried in the Cathedral of Salisbury.

According to Aubrey he was a special patron of antiquaries and heralds, and it is probable that many of the coats of arms now in the cloister windows at Wilton House were designed for the old chapel under his directions. "His Lordship was a patron to the men of armes, and to the antiquaries and heralds; he took a great delight in the study of herauldry, as appears by that curious collection of heraldique manuscripts in the library here. It was this earle that did set up all the painted glasse scutchions about the house. Many a brave souldier, no doubt, was here obliged by his Lordship; but time has obliterated their names."² Like his father he bore the "bordur gobonny d'or & de gueulles" round the family shield "party per pale d'azur et de gueulles au trois lyons rampant d'argent."³ This bordure gobony, a mark of illegitimacy, was discontinued about 1618.

Henry, Earl of Pembroke, established the Salisbury Race. "This race," says Aubrey, "is of two sorts: the greater, fourteen miles, beginnes at Whitesheet and ends on Harnham-Hill, which is very seldom runn, not once perhaps in twenty yeares. The shorter begins at a place called the Start, at the end of the edge of the north downe of the farme of Broad Chalke, and ends at the standing at the hare warren, built by William, Earle of Pembroke, and is four miles from the Start."⁴ He also gave money to the Corporation of Salisbury to provide a gold bell to be run for; Rowland Whyte, writing from "Baynards Castell," Feb. 26th, 1599, says: "My Lord Harbert is well again, they all remove upon Saturday to Wilton to the Race."⁵ Early in 1600 he "won the bell at the race in Salisbury."⁶

¹ Collins, *Sydney Letters*, 1746, vol. ii, pp. 120-1.

² Aubrey, *Natural History of Wiltshire*, part ii, chap. iii.

³ Augustine Vincent, *A discoverie of Errours, etc.* London, 1622. I hope to be able to discuss the interesting subject of the heraldry at Wilton House at another time.

⁴ Aubrey, *Natural History of Wiltshire*, part ii, chap. xv.

⁵ Collins, *Sydney Letters*, 1746, vol. ii, p. 172.

⁶ *Sydney Papers*, ii, p. 179.

Camden, in his *Remaines* (1605), gives the following epitaph:

Here lyes the man whose horse did gaine
The Bell in race on Salisbury plaine:
Reader, I know not whether needs it,
You or your horse rather to read it.

Like his sons, "The incomparable pair of brethren" of Shakespeare's First Folio, the Earl was a patron of the stage, a company of players being known as the "Earl of Pembroke's men" between 1589 and 1600.¹

In 1553, being then Henry, Lord Herbert, he married (21st May) at Durham House, Lady Catharine Grey, daughter of Henry, Duke of Suffolk, but for political reasons, which are discussed in the account of William, first Earl (see ENGLISH SCHOOL), the marriage was annulled in 1554.

On the 17th February, 1562-3, he married Lady Catherine, daughter of George Talbot, Earl of Shrewsbury. At this second wedding there was a great tournament; "at which time," says Aubrey, "a great many of the nobility and gentry exercised, and they had shields of pasteboard with their devices and emblems which were very pretty and ingenious. There are some of them hanging in some houses at Wilton to this day. Most, or all of them, had relation to marriage; I believe that most of them were contrived by Sir Philip Sidney." Lady Catherine was a favourite of Queen Elizabeth, who twice visited her at Baynards Castle during her last illness.² She died in 1575, leaving no issue.

His third wife was Mary, daughter of Sir Henry Sidney, a lady of great learning and virtue (a full account of her is given under GEERARTS), who lived to be very old, dying at her house in Aldersgate Street in London, September 25th, 1621.³

By her he had two sons, William (see VAN DYCK) and Philip (see VAN DYCK), both of whom succeeded to the title; also a daughter, Anne, who died young at Cambridge and was there buried.⁴ Mention is made of this lady in *Sydney Papers*, p. 151. "15th Dec^r 1599. I heare that my Lord Harbert brought my Lord and Lady his mother to the Earl of Hertford's to dinner hard by Ramisbury, and that a match is intended between the said Earle and Lady Anne." The information which caused Sir Henry Sidney to make this note was probably conveyed in a letter to him from Rowland Whyte, dated from "Baynards Castell," Feb. 26th, 1599, in which he says: "I heare that My Lord of Hartford hath made his desire of having my Lady Anne to be his wife known to my Lord and Lady Pembroke, and I verily believe it will be a match. He is very often at Ramsberry."⁵ The untimely death of the lady prevented the marriage.

Besides the armorial escutcheons already mentioned, Henry, Earl of Pembroke, is said by Mr. Nightingale to have added the two canopied niches containing Thermes on either side of the porch of entrance;⁶ this seems very doubtful as the age of the carved escutcheons they support is evidently greater than that of the niches themselves. There is no doubt that he added considerably to the buildings begun by his father.

In the Strawberry Hill sale in 1842, lot 89 (16th day) consisted of "Two ivory billiard sticks, engraved, they belonged to Henry Herbert, Earl of Pembroke, and have his crest, a wyvern holding a bloody hand, and the bear and ragged staff, the crest of his third wife, the famous Mary Sidney."

PORTRAITS.

1. Three-quarter length, in armour. The property of the Trustees of the late Duke of Hamilton, now (1907) in the Historical apartments at the Palace of Holyrood.

¹ *Dict. Nat. Biog.*

² Collins, *Peerage*.

³ Collins, *Sydney Letters*, 1746.

⁴ Nichols' *Progresses*, vol. i, p. 416.

⁵ *Ibid.*

⁶ J. E. Nightingale, *Some notice of William Herbert, etc.*

2. Seated, to knees; falling lace ruff and cuffs, black dress with blue ribbon of K.G. By Van Somer. The property of the Marquess of Salisbury. Exhibited Kensington Portraits, 1866. 52 in. H. 40 in. W. Canvas.

3. Full length facing towards the left, dark dress. The property of the Duke of Leeds, Hornby Castle. Panel, 88½ in. H. 54 in. W.

Bryan mentions a portrait of the Earl of Pembroke by Cornelius Ketel (1548-1609), who visited England between 1573 and 1581; the sitter must therefore have been Henry, second Earl.

ENGRAVING.

1. In the *Heroologia*; the following couplet below:

Reginae et Patriae fidus, pergratus utrique
Herbertus propria in lare quietus obit.

PHILIP, SEVENTH EARL OF PEMBROKE

Philip, baptized 5th January, 1652, succeeded his half brother William as seventh Earl of Pembroke and fourth Earl of Montgomery on 8th July, 1674. On 20th May, 1675, this Earl Philip was constituted Lord-Lieutenant of Wiltshire; and having married Madame Henrietta de Querouaille (youngest sister to the Duchess of Portsmouth), by her (who died 1st November, 1728), had an only daughter, Charlotte, first married to John, Lord Jefferies, Baron Wem, son of Chancellor George Jefferies (who had by her a daughter named Henrietta Louisa, Countess of Pomfret), and after the Lord Jefferies' decease, which happened on 9th May, 1702, the said Charlotte married with Thomas, Lord Mountjoy, of the kingdom of England, and Viscount Windsor of Ireland.¹

The barbarous conduct of this Earl made him notorious. In Sir William Dugdale's *Diary* (ed. 1827, p. 417), is the following letter from Sir William Dugdale to Thomas Blount, Esq., dated Heralds Office, 8th January, 1677-8.

"The mad Earl of Pembroke was sent to the Tower on Saturday for fighting with the Lord Drogheda, an Irishman. He is so full of mischiefs when he gets wine into his head, that there will be no way to prevent him from murders, but by keeping him up some way or other." The following year he "was committed by his Majesty's Command to the Tower for blasphemy, abuse of the Celebration of the Sacrament of the Lord's Supper and other his misdemeanours (altogether unfit to be named;) towards the Lord North's Chaplain and others: but on the 30th of January he was released from his imprisonment upon the hearing of his case in the House of Lords, who upon the same declared and adjudged that the single testimony (although on oath) of a commoner, was not sufficient evidence against a Peer denying the fact upon his honour."² On 5th February, 1678, one Philip Rycourt petitioned the Upper House to protect him from Pembroke's violence, and the Earl entered into recognisances to keep the peace. Meanwhile he killed one Nathaniel Cony in a drunken scuffle in a Haymarket Tavern,³ and "fell under the accusation of Murder, for which he some time absconded, but on Tuesday, April 2nd, 1678, he surrendered himself at Turnham-Green to Sir Edward Cartaret, Gentleman Usher of the Black Rod, who the same evening conveyed him to the Tower of London. . . . After eight hours spent in the formalities of the trial his Lordship was by the votes of the major part of the Peers then present declared Not Guilty of Murder, but Guilty of Manslaughter, and had the Benefit of his peerage allowed him by the Lord High Chancellor (who was Lord High Steward *pro hac vice*)."⁴

¹ Collins, *Peerage*.

² Kennet, *Hist. of England*, vol. iii, p. 348 (ed. 1719).

³ *Dict. Nat. Biog.*

⁴ Kennet.

On the 18th August, 1680, he killed an officer of the watch while returning from a drinking bout at Turnham Green. Many pamphlets described the incident, and denounced Pembroke as one who had drunk himself into insanity. (Cf. *Great and Bloody Newes from Turnham Green*, 1680; *Great Newes from Saxony, or a new and Strange Relation of a mighty Giant Koorbmef*, by B. R., 1680.) *An impartial account of the misfortune* is an attempt to exculpate Pembroke. On 21st June, 1681, he came into court, pleaded the King's pardon, and was discharged.¹ The Earl, like his predecessor "espoused not learning, but was addicted to field sports and hospitality."²

He died on the 29th August, 1683, and was buried at Salisbury.

His widow, Henriette Mauricette (younger daughter of Guillaume de Penancoët, styled Comte de Kérouaille in Brittany, by Marie, daughter of Sebastien de Ploëuc, Baron de Ploëuc, and Marquis du Timeur et de Kergolay), survived him and married in 1685 Thimoleon Gauffier, Marquis de Thoës, dying in Paris in 1728, aged about 79.

APPENDIX IV

PICTURES AT HERBERT HOUSE, BELGRAVE SQUARE

I.



VIEW OF ROME. SEBASTIANO RICCI.

Perhaps the "Buildings, Perspective and Figures," by Seb. and Marco Ricci mentioned in Cowdry and Kennedy.

2. Adoration of the Magi. PAOLO CALIARI (VERONESE).

Described at length by Gambarini. Britten, in *Beauties of Wilts*, vol. i, p. 203, gives the size as 3 ft. 2 in. by 2 ft. 5 in., and attributes it to Giacomo Bassano.

3. The Virgin and Child. DIONYSIUS CALVERT.

"Size 3 (higher than broad) Dionizio Calvert, master to Guido Reni; the Nativity so fine that Guido Reni did keep it so long as he lived." (Gambarini.) Mentioned by Cowdry, *Aedes Pembrochianae*, Kennedy, and Pilkington.

4. Massacre of the Innocents. AFTER RAPHAEL.

This is described by Gambarini as "The Murder of the Innocents by Giulio Romano, after a drawing of Raphael Urbino, he has painted on the picture as follows: JUL: ROM: EX PROTOTYPO RAPHAEL ROME F: A.D. MDXV. At the other end of the picture is the coat of arms of the family of Vitelleschi."

5. A Boy in a Blue Dress. CRISTOFANO ALLORI (BRONZINO)?

This is not mentioned under Bronzino in the old catalogues.

6. Dancers. CORNELIS VAN POELENBURGH.

"A Dance of Nymphs and Satyrs after reaping the Corn: size 3 broader than high." (Gambarini.)

7. The Dead Christ. FRANCESCO SOLIMENA.

Not mentioned in the old catalogues under this name.

¹ Luttrell.

² *Dict. Nat. Biog.*

8. Philip, Earl of Pembroke. SIR ANTHONY VAN DYCK.
Left to Lord Herbert by his Mother.
9. Henry, tenth Earl of Pembroke (?). RICHARD BROMPTON (?).
As a young man in uniform.
"The present Earl." (*Aedes Pembrochianae*.) "Lord Herbert." (Neale's *Views*.)
10. Entry into Jerusalem. PAOLO CALIARI (VERONESE).
"Rome Triumphant," by Caliari, is mentioned by Gambarini under Caliari (Carlo); the picture contained "many figures."
11. The Animals entering the Ark. JACOPO DA PONTE (IL BASSANO).
"Giacomo Bassano Vecchio. Noah with his Family and animals going into the Ark. Size 2 broader than high." (Gambarini.) Also mentioned in Cowdry and *Aedes Pembrochianae*.
12. Musician and Singers. PAOLO CALIARI (VERONESE)?
"The feast day of a nunnery, with a concert of music; the abbess plays on the organ. Niccolo del Abbate. Size 2 broader than long." (Gambarini.) "A Concert of Music," by Giorgione, is mentioned in *Aedes Pembrochianae*.
13. Mr. Pitt. RICHARD BROMPTON (?).
"The Earl of Chatham." (Neale's *Views*.)
14. Rape of the Sabines. PIETRO BERRETTINI DA CORTONA (?).
"The Rape of the Sabines, a present to Cardinal Mazarin, it is the first model of the great one at Rome, that has been graved; the Duke of Marlborough has a fine copy made for the French Ambassador." (Gambarini.)

APPENDIX V

PICTURES MENTIONED IN FORMER CATALOGUES WHICH
ARE NO LONGER AT WILTON

GRICOLA, CHRISTOPH LUDWIG.

Five men moving a rocky stone. Size 4, higher than broad. (Gambarini.)

ALBERTI, CHERUBINO.

Ceres behind Bacchus, who is unveiling Ariadne, she running from him to Venus who has Cupid hanging on her shoulders and two doves over his head. Size 3, higher than broad. (Gambarini.)

ALLEGRI, ANTONIO DA CORREGGIO.

A sketch by Correggio. (*Aedes Pembrochianae*.) A small Madonna and Child. (Gambarini.)

AMERIGI, MICHEL ANGIOLO (CARAVAGGIO).

Mic. Ang. Caravaggio, his darkest manner of shadowing, Tobit with the angel taking leave of Tobias, his father and mother. Size 2, broader than high. (Gambarini.)

ANGELICO, FRA.

The Nativity with many figures, the top is oval: Beato Giovanni da Fiesole Dominicano dyed 1455. Size 4, higher than broad. (Gambarini.)

ANGELUCCIO.

Disciple of Claude; one is milking a cow. Size 4, broader than high. (Gambarini.)

ANTONELLO DA MESSINA.

Christ from the Cross; it has a date 1430. Size 4, higher than broad. (Gambarini.)

BACCARINI, JACOPO.

Of Ferrara. Lucretia and Tarquin coming to her with a torch in his hand. On Copper. (Gambarini.)

BADALOCCHIO, SISTO.

Cutting off Sampson's Hair, and the Philistines appearing. Size 3, broader than high. (Gambarini.)

BALESTRA, ANTONIO.

1. Christ in the Virgin's arms and Joseph sitting in a Landskip. Size 4, broader than high. (Gambarini.) A Riposo. (*Aedes Pembrochianae*.)

2. Lot and his two Daughters. (Gambarini.)

BANDINELLI, BACCIO.

The Virgin with Christ in her Arms, both looking forward, very lively. Size 3, broader than high. (Gambarini.)

BARBARELLI, GIORGIO (GIORGIONE).

1. In the Chapel I end the Italian with one of the capital pictures: Giorgione Barbarelli di Castel Franco, the last supper, fourteen figures as big as the life; Christ with the twelve Apostles and a young man who had served the table going out: he has painted as follows in capital letters, as appearing waved (wove?) in the carpet his name, time, and town where he was born, and the Convent for which he painted. OPTIMO FAVENTE NUMINE GEORGIUS BARBARELLUS DE CASTRO FRANCO F. A.D. MDX. PRO MONASTERIO JUSTINO POLITANO B. CLARAE. (Gambarini.) Size 1. (Cowdry.)

2. A Concert of Music. (*Aedes Pembrochianae*.) Perhaps the picture at Herbert House which has been attributed both to del Abbate and Veronese.

BARBIERI, GIOVANNI FRANCESCO (GUERCINO).

1. Tobias taking leave of his father and mother, the Angel is with him. Size 3. (Cowdry.)

2. Susannah and the two Elders. Size 1. (Cowdry.)

BARTOLOMMEO, FRA.

The Virgin with Christ in her arms; on a very thick board. Size 3, higher than long. (Gambarini.)

BATTONI, POMPEO.

Lord Pembroke. (*Aedes Pembrochianae*.) Lord Herbert. (Neale's *Views*.)

This picture was no doubt that mentioned in a letter from Henry, Earl of Pembroke, to Sir W. Hamilton, dated 6th February, 1781. "Pompeo's picture of George, and one still inferior by Kreuse, are indeed infinitely below our friend and countryman Sir Joshua." (*Hamilton and Nelson Papers*, vol. i, p. 67.)

BEAUCLERK, LADY DIANA.

1. A copy of the Princess Sophia in crayon by Lady Diana Spencer, daughter of the Duke of Marlborough. Size 4. (Cowdry.)

2. The Present Lord Pembroke when a Child in a Frock. (*Aedes Pembrochianae*.)

BECCAFUMI, DOMENICO.

The Virgin with great affection bending her face on Christ in her arms. Higher than broad. Size 4. (Gambarini.) Size 5. (Kennedy.)

BELLINI, GENTILE.

The Virgin Mary with Christ in her Arms. Size 3, higher than broad. (Gambarini.)

BELLINI, GIOVANNI.

The Holy Family, the Virgin sitting on a Throne. Size 3, higher than broad. (Gambarini.)
A Madonna and Child, St. Joseph and two Noblemen. (*Aedes Pembrochianae*.)

BELUCCI, ANTONIO.

Angelica and Midoro, she is writing her name on a tree; a boy with him all as big as the life. (Gambarini.)

BEMBO, BONIFAZIO.

Judith cutting off Holofernes' Head under a fine Canopy; his army has a multitude of fine figures about Bethulia where his army was, there are large figures of Soldiers asleep, all beautifully coloured with a very free pen; he was a master to old Giacomo Bassano. Size 4, broader than high. (Gambarini.)

This description seems to refer to a coloured drawing.

BERRETONI, NICOLO.

Christ in the Virgin's arms, the straw below and three angels looking on close by. (Gambarini.)

BONANI.

A Kitchen. Size 4, broader than high. (Gambarini.)

BORDONE, PARIS.

Neptune and Amphitrite the Queen of the Seas as big as the life riding in the Sea together on a monstrous Fish. Size 2, higher than broad. (Gambarini.)

BOTT.

A Landskip with pretty little Figures with Dogs. (Gambarini.)

BRANDI, GIACINTO.

A half length of St. John when a young man as big as the life. Size 3, higher than broad. (Gambarini.)

BRIZZI, FRANCESCO.

1. Hagar and Ishmael, an Angel in the Clouds (Cowdry)—looking back on the Angel. Size 5 (*Aedes Pembrochianae*)—with tears. (Kennedy.)

2. Tobias taking leave of his Father and Mother, the Angel is with him. Size 3. (Cowdry.)

BUONACCORSI PIETRO (PERINO DEL VAGA).

The Judgment of Paris with the three Divinities, and Cupid is clinging to Venus' thigh, Mercury is also by. Size 4, longer than high. (Gambarini.)

BUONAMICO, CRISTOFANI (BUFFALMACCO).

A dead Christ in black and white. Size 5, higher than broad. (Gambarini.)
Surrounded by angels. (*Aedes Pembrochianae*.)

BUZI, FRANCESCO.

Hagar with tears looking back on the Angel pointing. Size 4, higher than broad. Copper.
(Gambarini.)

CALDARA, POLIDORO (CARAVAGGIO).

Achilles dragging Hector's body round the walls of Troy, in black and white, from the Arundel Collection; the painting on several parts of the top is worn off from the canvas, and a little at the bottom; very few moveable of him [*sic*]. (Gambarini.) A skirmish between the Trojans and Greeks. (Cowdry.)

CALIARI, CARLO (CARLETTI).

1. Rome Triumphant (many figures). (Gambarini.)

2. Tobit and Tobias anointing his eyes, as big as the life. Size 2, broader than high.
(Gambarini.)

CAMBIASO, LUCA.

Christ bearing His Cross, horseman before. Size 3, higher than broad. (Gambarini.) In the Pembroke Collection at Wilton is a picture reputed to be the work of Cangiagio, representing Christ bearing His Cross. (Pilkington.)

CANLASSI, GUIDO.

Madonna, Child and St. John. (*Aedes Pembrochianae*.)

CARPI, GIROLAMO DA.

1. Magdalen as a penitent overlooking the vanities of the world. Below her are six boys as cupids, they are handling of jewels. Size 5. (*Aedes Pembrochianae*.)

Perhaps the so-called Domenicino, No. 49.

2. His manner of Correggio. A Magdalen kneeling at prayer with a book on a rock, and she has a discipline, the light breaks in behind her; from the Arundel Collection. Size 2, higher than broad. (Gambarini.)

CARRACCI, AGOSTINO.

Of Proserpine by Pluto, who has brought her to the entrance where Cerberus with his three heads is painted, it is of his best colouring. Size 4, broader than high. (Gambarini.)

CARRACCI, LODOVICO.

Drawing of a young woman. (*Aedes Pembrochianae*.)

CARRUCCI, JACOPO (PONTORMO).

The Nativity with many little Angels above hand in hand. (Gambarini.) Size 4. (Cowdry.)

CASOLANO, ALESSANDRO.

The Baptism of Christ, best manner. Size 4, higher than broad. (Gambarini.) Casalasco.
(Cowdry.) Cabalasco. (*Aedes Pembrochianae*.)

CASTEELS, PIETER.

A multitude of small figures at a fair. Size 3, longer than high. (Gambarini.)

CASTIGLIONE, GIOVANNI BENEDETTO.

The four Elements. (Bought by Lord Herbert in February, 1726, for £31 10s.)

CAVAZZONE ZANOTTI, GIOVANNI PIETRO.

Zannotti da Bologna (on copper); Venus and several boys, some holding flowers over her, and two women in the background. Size 5, broader than high. (Gambarini.)

CELIO, GASPARO.

Judith with another woman with Holofernes' head, from the Coll. of Card. Medici. (Gambarini.)

CERQUOZZI, MICHELANGELO (DELLE BATTAGLIE).

Two flower-pieces. (*Aedes Pembrochianae*.)

Probably those mentioned by Kennedy as being by Mrs. Cergat.

CERVELLI, FEDERIGO.

Two naked figures, one bathing, the other lying on the bank of the river. (Gambarini.) Salmace and Hermaphrodite. (*Aedes Pembrochianae*.)

CHIARI, GIUSEPPE.

Christ and the woman of Samaria. (Gambarini.) Nine feet high by seven wide. (*Aedes Pembrochianae*.)

CIGNANI, CARLO.

1. Carletto. Virgin, Christ, St. John, on wood. Size 4, higher than broad. (Gambarini.) Christ in the Virgin's lap. He holds St. John by the hand. Carletto. (*Aedes Pembrochianae*.) As big as life on wood. Size 3. (Kennedy.)
2. Christ's Nativity. Size 4, higher than broad. (Gambarini.)

CIVOLI, LODOVICO.

The Deluge. Size 3, higher than broad. (Gambarini.)

CONCA, SEBASTIANO.

1. Nymphs a bathing, with a satyr peeping at them through trees. Size 5, longer than high. (Gambarini.) History of Diana and Actaeon is at Wilton. (Pilkington.)
2. A Virgin, Child, and some Saints. (*Aedes Pembrochianae*.)

COYPEL.

A Landscape. (*Aedes Pembrochianae*.)

CRESPI, GIUSEPPE (LO SPAGNUOLO).

1. St. Andrew going to be crucified. (*Aedes Pembrochianae*.)
2. The Virgin and Christ, about four years old, in her arms. Size 3, higher than broad.

DAHL, MICHAEL.

A portrait of Pope. (*Aedes Pembrochianae*.)
Probably the portrait now attributed to Jervas.

DANDINI, PIETRO.

1. Roman Charity. Size 3, higher than broad. (Gambarini.)
2. A Magdalen, an oval. Size 3, higher than broad. (Gambarini.)

DANIELE, CAVALIERE.

Venus asleep, Cupid and a Satyr looking on. Size 4, broader than high. (Gambarini.)

DELL' ABBATE, NICCOLO.

The feast-day of a nunnery with a Concert of Musick; the abbess plays on the organ. Size 2, broader than high. (Gambarini.) At Wilton there is said to be a "Concert of Music" by this master. (Pilkington.)

Perhaps the picture at Herbert House now attributed to Paolo Veronese.

DELLA BELLA, STEFANO.

One sitting on a horse, and a shepherd with two other figures. Size 3, broader than high. (Gambarini.) Size 4. (Cowdry.) Size 2. (Kennedy.)

DESIDERIO.

A triumphal arch and pillars, the figures painted in basso-relievo. Size 4, broader than high. (Gambarini.)

DOLCI, A DAUGHTER OF CARLO.

The Virgin in a blue veil, oval on copper. Size 4, higher than broad. (Gambarini.)

DONDUCCI, GIOVANNI ANDREA.

Moses found by Pharaoh's daughter. Size 4, broader than high.

DOSSI, GIOVANNI BATTISTA.

The Virgin with Christ on her lap, He is touching her chin. Size 4, higher than broad. (Gambarini.) Size 4. (Cowdry.)

DOU, GERARD.

Diogenes looking at a statue with a candle in his hand, etc. Size 4, higher than broad. (Gambarini.)

ELSHEIMER, ADAM.

1. A pair, one Day, sight of Tobit with an Angel and dog. (Gambarini.) The Angel and young Tobias who has hold of the fish in his left hand, the dog is behind them. Size 5. (Cowdry.) Two histories of Tobit and the Angel. (*Aedes Pembrochianae*.)

2. The other Night, light with the moon and three figured by a fire; both in one frame; was the Elector of Bavaria's. The first one of the seven which was graved by the German Knight. Size 4, higher than broad. (Gambarini.) At the bottom part Tobias is putting the heart and liver of the fish upon the coals; makes a smoke therewith to drive away the evil spirit. The figures very neat, and the landscape part very beautiful. (Cowdry.)

ENGLISH SCHOOL.

Two landscapes. (*Aedes Pembrochianae*.)

FABRIANO, GENTILE DA.

Five men in a house, groping in the dark. The seventh plague of Egypt. Size 3, higher than broad. (Gambarini.)

FABRITIO (VENETIANO).

Three women sitting at work by a lamp; designed for the Parcae or Fates. Size 4, broader than high. (Gambarini.)

FARINATI, GIOVANNI BATTISTA (ZELOTTI).

The Virgin offering doves with Christ. (Gambarini.)

FARINATI, PAOLO.

The woman treading on the Serpent, size 4, higher than broad. (Gambarini.)

FIALETTI, ODOARDO.

Venus chiding cupid, both standing. (Gambarini.)

FINSONI, ANTONIO.

The Flight into Egypt. (Gambarini.)

FONTANA, PROSPERO.

Two cupids on two goats each with an arrow. (Gambarini.)

FORTEBUONI, ANASTAGIO.

Christ as a child lying on his back awake on straw.

This description agrees so closely with the picture now attributed to Sir Anthony Van Dyck (No. 40) that it is possible that Fontebuoni (*circa* 1605-1621) is the real author.

FRANCI, GIUSEPPE FIORENTINO.

A Shepherdess and Children representing Innocence.

FREMINET, MARTIN.

A Nativity with ornaments of angels at every side. Size 4, higher than broad. (Gambarini.)

An Allegorical subject. (*Aedes Pembrochianae*.)

GARBIERI, LORENZO.

The Virgin with Christ on her knee, He is holding St. John by the hand; this is he who Ludovico Carracci called nephew, it is on a board. Size 4, higher than broad. (Gambarini.)

GARZI, LUIGI.

Venus by Cupid beating a Satyr. Size 4, higher than broad. (Gambarini.)

GATTI, BERNARDINO.

The Virgin with Christ and St. John the Baptist, boys and an Angel. Size 4, higher than broad. (Gambarini.)

GENNARI, BENEDETTO.

The Virgin in a straw hat with Christ and St. John. Size 2, broader than high. (Gambarini.)

GENTILESCHI, ORAZIO.

Two graceful figures in a landscape like a garden of Mary Magdalen kneeling at Christ's feet after the Resurrection. Size 5, higher than broad. (Gambarini.)

GESSI, FRANCESCO.

Naked figures bathing. Size 3. (Gambarini.)

GHIRLANDAIO, DOMENICO.

The Virgin with Christ in her arms, the frame is adorned with jasper &c. on board, from the Coll. of Medici. Size 3, higher than broad. (Gambarini.)

GHIRLANDAIO, RIDOLFO.

The Last Supper: on board, from the Collection of Medici. Size 3, broader than high. (Gambarini.)

GHISOLFI, GIOVANNI.

The manner of Viviano, Severus' Arch. Size 4, broader than high. (Gambarini.) Campo Vaccini and Septimus Severus' Arch. (Cowdry.)

GIORGIONE.

1. A picture of the Last Supper. Size 1. (Cowdry.)
2. A Concert of Music. (*Aedes Pembrochianae*.)

GIOSEPPINO, GIOSEPPE D'ARPINO.

The conversion of St. Paul when the soldiers are in amaze after the fright by the light is over. Size 4, broader than high. (Gambarini.)

GIRADOT (perhaps DUCHEMIN).

The Finding of Moses.

GORI, ANGIOLO.

A copy of Michelangelo's celebrated Bacchus in the Grand Duke's Gallery. (*Aedes Pembrochianae*.)

Although Gori was a late Florentine painter this probably refers to a piece of sculpture.

GRIEF, ANTON.

The fable of the bird stript by the others for their own feathers, with country people at a distance dancing. Size 3, broader than high. (Gambarini.)

GRILLI.

Abraham, Hagar, Ishmael, round on copper. Size 4, higher than broad. (Gambarini.)

GUIDI, TOMMASO (MASACCIO).

Signor Medici e Moglie al Nupt. del Figuolo 1441. (*Aedes Pembrochianae*.) On it is as follows: Signore Medici & Moglie E nupt del Figuolo 1441. Besides these four figures there is a musician with a violin; also according to the old custom of merriment three fools, a man, a boy, and a woman, sneering. A cat is painted very lively in her hand: by this date painted on it it appears (as was said in the old catalogue), that this Medici was in the time of the Republick of Florence; that Cosmo, who was called Pater Patriae here with his wife, and that the son now here married was her son Peter with his wife, of whom was born the first Lawrence, who was the great advancer of learning. (Gambarini.)

If the date 1441 is correct the attribution must be wrong, for Masaccio died in 1428.

GYSELS, PEETER.

Adam and Eve with a multitude of animals. Size 3, longer than high. (Gambarini.)

HOARE, PRINCE.

1. The Countess of Pembroke and Lord Herbert, now Earl of Pembroke, when very young. (Cowdry.)
 2. Henry, 10th Earl of Pembroke, and his Countess. (Neale's *Views*.)
- No. 1 was probably a portrait of Henry, ninth Earl, and Mary, daughter of Viscount Fitzwilliam. "Several drawings" by this artist are mentioned in *Aedes Pembrochianae*.

HOARE, WILLIAM.

1. Philip, Earl of Pembroke, from Vandyke. (Cowdry, crayon drawing.)
2. Two of the set of Four Seasons are missing.

HONDE COETER, MELCHIOR DE.

Many curious outlandish fowls. Size 2, broader than high. (Gambarini.)

This was probably the "large picture of birds which was given me by Thomas, Earl of

Pembroke," bequeathed by Swift to the Rev. James Stopford, Vicar of Finglass, co. Dublin: in the inventory of his goods it is called "a white peacock and other fowl."

IMPERIALI, FEDERIGO.

Marpessa; the lover finding her wounded and fainting, lights from his horse and pours water on her out of his helmet. Federigo was called Imperiali from the name of the Cardinal his patron. Size 3, higher than broad. (Gambarini.)

INGOLI, MATTEO.

Christ from the Cross, with three more figures on copper. He and Palma lived together. (Gambarini.) Size 4. (Cowdry.)

ISENBACH.

The Angel driving Adam and Eve from Paradise. Size 5. (*Aedes Pembrochianae*.) Poolemburgh's master. Size 4, broader than high. (Gambarini.)

LAAR, PIETER VAN.

The Piazza Navona at Rome. (*Aedes Pembrochianae*.)

Probably the picture attributed to Niccolo Cassana in the other catalogues. See No. 179.

LABRADOR, JUAN.

Still life of plate and earthen vessels. From the Arundel Collection. Size 3, broader than high. (Gambarini.) Size 4. (Cowdry.)

LAMA, GIOVANNI BATTISTA.

Disciple of Giordano. Boys at play, one on a lamb. Size 4, broader than high. (Gambarini.)

LANFRANCO, GIOVANNI.

A triumph of Charity, one of the Angles of a Cupelo [*sic*] in a most free manner. (Gambarini.)

LANZANI, POLIDORO.

Polidoro Veneziano. Biggest life standing, the Holy Family, the same old man for Joseph as is in the picture by him of the Emperor's Collection published by Teniers. Size 3, higher than broad. (Gambarini.)

LE BLON, JACOB CHRISTOFLE.

Van Frankfort am Mein, born there; but his father was a Frenchman: he was bred an engineer, and is the same that invented the printing of pictures; by his genius he became an excellent painter under Carlo Maratti. He did this of Lot and his two daughters, one of them squeezing a bunch of grapes as he supposes she might so begin as a refreshment before they drank wine. Size 4, broader than high. (Gambarini.)

LICINIO, GIOVANNI ANTONIO (PORDENONE).

The Virgin, with Our Saviour in her arms, appearing in the clouds. Size 3, broader than high. (Gambarini.)

LIGOZZI, JACOPO (OF VERONA).

Our Saviour born. Ralph Sadeler has graved a print after it. Size 3, higher than broad. (Gambarini.)

LOCATELLI, GIACOMO.

A Battle. Size 5. (Cowdry.) Size 3. (Kennedy.)

LOO, JAN BAPTISTE VAN.

The Duchess of Marlborough. (*Aedes Pembrochianae*.)

LOTI, ANTONIO.

The story out of Ovid, the end of his ninth book, where Telethusa brings her daughter Iphis (in man's apparel, so concealed from a child, because she was to be killed if born a [fe]male) to the altar, where a divinity, the Egyptian Isis, who is above, transfers her into a male. And here are two fine figures of a woman, with a child looking on, on copper [*sic*]. Size 4, higher than broad. (Gambarini.) Telethusa and her daughter Iphis. Size 5. (Cowdry.)

LUINI, TOMMASO.

Noah and his family sacrificing after the Flood. Size 3, higher than broad. (Gambarini.)

LUTI, BENEDETTO.

1. St. Sebastian; about a foot high. Size 4, higher than broad. (Gambarini.) With an angel above. (*Aedes Pembrochianae*.)

2. A fine head, a drawing. (*Aedes Pembrochianae*.)

MANFREDI, BARTOLOMMEO.

Two men at cards, another (by his fingers) discovering the game to one of them. (Gambarini.)

MANTEGNA, CARLO DI.

A sea storm with lightning. Size 3, broader than high. (Gambarini.)

MARINARI, ONORIO.

Disciple of Dolci. The Virgin sorrowful. Size 4, higher than broad. (Gambarini.)

MATSYS, QUINTIN.

The Blacksmith. The upper parts of two old men praying with beads, from the Arundel Collection. Size 4, broader than high. (Gambarini.)

MATURINO, B. C.

Orpheus playing on the harp to Pluto and Proserpine in Hell. Size 4, broader than high. (Gambarini.)

MELDOLLA (ANDREA SCHIAVONE).

Our Saviour riding into Jerusalem upon an ass. Twenty-one figures as big as the life; it belonged to King Charles I, and one Jaback, a merchant of Flanders, bought it in Cromwell's time with many others and brought them to Paris, where he sold many to the King, and being rich he built a house, still called the Hostel de Jaback; this with some others his family did keep a good many years. Size 1, broader than high. (Gambarini.)

MIEL, JAN (GIOVANNI DELLA VITE).

A Carnival mask'd abroad with a coach. He imitated Mic. Angelo delle Battaglie. Size 3, broader than high. (Gambarini.)

MILANO, AURELIANO.

A young Bacchus, lying and leaning on a vat, with a satyr and four boys. On copper. Size 4, broader than high. (Gambarini.)

MOLA, PIETRO FRANCESCO.

1. A Landscape with a man carrying a net.

This is probably the picture by Grimaldi, No. 5.

2. The repose of the flight into Egypt, very beautiful, the landskip by Battista Mola. Size 4, longer than broad. (Gambarini.)

MOLINARI, ANTONIO.

Susannah and the two elders, as big as the life, near, and looking at her before she sees them. Size 1, higher than broad. (Gambarini.)

MOLYN, PIETER (TEMPESTA).

On the panels of the wainscot of the Hunting Room are painted eighteen different kinds of hunting. Tempesta junior. (Cowdry.) Who came over from Italy to paint ceilings and panels. (*Aedes Pembrochianae*.)

According to Evelyn these scenes now in Lord Pembroke's room were the work of Edward Pierce, under whose name they are described.

MORLAND, GEORGE.

Two Crayons. (*Aedes Pembrochianae*.)

MURANO, NATALINO DA.

Christ lying along and the Virgin with a book and old Joseph, both looking on Him. It is an old Board. A very scarce master. Size 4, broader than high. (Gambarini.)

ORSI, LELIO (DA NOVELLARA).

Many figures of naked boys in fine postures; the lesser number defends the Tower of Virtue from the rest, who attack it by shooting and scaling ladders. Episcopo (Jan de Bisschop, 1646-1686) has grav'd this. Size 3, higher than broad. (Gambarini.)

PALMA (VECCHIO).

1. The Virgin with Christ, Joseph, St. John and his Mother. A present from the Duke of Florence. Size 3, higher than broad. (Gambarini.)

2. The descent from the Cross. (*Aedes Pembrochianae*.)

PARDINI, TOBIA OF BOLOGNA.

Susannah and the two Elders; on copper. Size 4, higher than long. (Gambarini.)

PAROLINI, GIACOMO.

Hercules killing the bull; with a variety of figures. Size 4, broader than high. (Gambarini.) Hercules and Achelous. (Cowdry.)

PASSERI, GIUSEPPE.

1. The Nativity (drawing). (*Aedes Pembrochianae*.)

2. Ganymede on an Eagle. Size 4, higher than long. (Gambarini.) A disciple of Maratti. (*Aedes Pembrochianae*.)

PATON, RICHARD.

1. A Calm. (*Aedes Pembrochianae*.)

2. A Storm. (*Aedes Pembrochianae*.)

PERUGINO, FRANCESCO.

A landskip, some sheep at the bottom; a very free manner of painting. Size 3, higher than broad. (Gambarini.)

PESCI, GIROLAMO.

Calisto bathing and discovered to be with child, nymphs appear to carry her before Diana. (*Aedes Pembrochianae*.) A disciple of Travillano. (Gambarini.)

PIETRO DA TORINO.

The Virgin and Christ: on wood, bound. Size 4, higher than broad. (Gambarini.)

PIETRO DI PIETRI.

The Holy Family: Saints represented praying at the bottom of the picture. Size 3, broader than high. (Gambarini.) Size 4. (*Aedes Pembrochianae*.)

PIGNONE, SIMONE.

A Magdalen. (*Aedes Pembrochianae*.)

POZZO, ANDREAS.

He that writ the famous book of Perspective: persons drest as ancient Romans among ruins. (Gambarini.)

PROCACCINI, CAMILLO.

1. The Virgin with Christ on her lap on an ass and Joseph walking before; it is the return out of Egypt. This is of his last and best manner when he studied the colouring of Baroccio. Size 4, broader than high. (Gambarini.)

2. The Virgin Mary with Christ (putting) the ring on St. Catherine's finger, St. John is by. Size 4, higher than broad. (Gambarini.) Size 3. (Cowdry.)

RAIBOLINI, FRANCESCO DI MARCO (IL FRANCIA).

The Virgin and Christ in her lap; a pretty action with His hands, He is speaking to St. John. Size 2, higher than broad. (Gambarini.)

REDER, CHRISTIAN.

Two battlepieces. Size 4. (Cowdry.)

RESCHI, PANDOLFO.

A Battle. (*Aedes Pembrochianae*.)

RIARI, FRANCESCO.

The Judgment of Paris, a boy by each of the three divinities. On copper. Size 4, higher than broad. (Gambarini.)

RIBERA, JOSEF.

The Flight into Egypt. Size 4, longer than high. (Gambarini.)

RICCIARELLI, DANIELE (DA VOLTERRA).

The Burial of Our Saviour: Joseph of Arimathea is present: there are eight other figures besides, and an angel looking from a glory above. Size 4, higher than broad. (Gambarini.)

ROBUSTI, JACOPO (TINTORETTO).

1. Giacomo Tintoretto. Christ washing the disciples feet: they are in a variety of distances [*sic*]. Size 1. (Gambarini.)

This picture now hangs in the Ante-Room to the Library in Wilton House, having been brought lately from Carlton House Terrace.

2. Tintoretto the son. Bull feast [*sic*]; King Philip is at it. (Gambarini.) A drawing of the molten calf, with a number of figures. (*Aedes Pembrochianae*.)

ROCCA, MICHELE.

A dead Christ with the Virgin and Angels. Size 3, higher than broad. (Gambarini.)

ROMANO, GIULIO.

Small figures: Christ on the Virgin's knee, putting a ring on St. Catherine's finger, the hand

held by St. Anne, and Joseph leaning on the chair behind; on an old board. From the collection of Cardinal Medici. Size 3, higher than broad. (Gambarini.)

This may be the picture now in the possession of the Duke of Westminster, Grosvenor House.

RONDANI, FRANCESCO MARIA.

Christ dead with three angels, one of which is holding a torch, the Virgin expressing a great concern: he was esteemed the greatest follower of Correggio at Parma as Schidone was at Modena. Size 4, longer than high. (Gambarini.)

ROOSTRATEN.

Still life of plate, etc. Size 3, higher than broad. (Gambarini.)

ROSA, SALVATORE.

A Rock by the Seaside. Size 4. (*Aedes Pembrochianae*.)

Possibly the picture in Maiden Lane, No. 259. A second picture by Salvator Rosa is mentioned by Gambarini, and now hangs in the South-West Tower, having been lately brought to Wilton from the late Lady Pembroke's house in Carlton House Terrace. This picture is said to have been presented to M. Grammont by the King of Spain.

ROSSI, PASQUALE.

The three Angels coming to Abraham. (Cowdry.) With his wife behind him. Size 4. (Gambarini.)

ROSSO, FIORENTINO.

The Banquet of the Gods. Size 2, broader than high. (Gambarini.)

ROTTENHAMMER, JOHANN.

Judgment of Paris. Size 4, higher than broad. (Gambarini.) Size 5. (Cowdry.)

RUYSDAEL, JACOB VAN.

A Snow Piece. (*Aedes Pembrochianae*.)

SALAI, ANDREA.

Andrea Salaino, scholar of Leonardo da Vinci. His pictures are in Italy often taken for Leonardo da Vinci.

Christ kissing St. John. Different from the picture of Leonardo da Vinci at Hampton Court, that having the bellies of the boys turned outwards. Size 4, higher than broad. (Gambarini.)

SANIMBERTI, FILIPPO.

A woman's head with her hand about her neck. Size 4, higher than broad. (Gambarini.)

SARACENI, CARLO.

Italian Seamen drinking at the Tap-head. Size 3, higher than broad. (Gambarini.)

SCAMINOSI, RAPHAEL.

Christ writing on the ground. Size 3, higher than broad. (Gambarini.)

SCHUT, CORNELIS.

Europa. (Gambarini.)

SERPINO, GIOVANNI (OF BOLOGNA).

Flora descending with wings on a cloud and his [her?] hand at her face. Size 5, higher than broad. (Gambarini.)

SICOLANTE, GIROLAMO DA.

The Virgin with Christ, Joseph, St. John and his mother. Size 4, higher than broad. (Gambarini.)

SIGNORELLI, LUCA.

1. A Charity, a woman with four boys; a pot of flowers is with them. Size 3, higher than long. (Gambarini.)

2. A Charity, a woman with five boys in various postures about her; there is a pot of flowers by a building with figures. Size 3, higher than broad. (Gambarini.)

These two extracts evidently refer to the same picture.

SOLIMENA, FRANCESCO (L'ABATE CICCIO).

Two in one frame, on copper. One Day represented by Apollo with four horses moving with a chariot; the other Night represented by a she Divinity with roses and poppies about her. Size 4. (Gambarini.) Night represented by a figure with dark wings and poppies round her head, by her are two owls flying. Size 5. (Cowdry.)

SQUAZZELLA, ANDREA.

The Virgin with Christ on her lap, St. Peter and St. Paul on each side and one praying at the bottom: whole life on an old board. (Gambarini.) Joseph, St. Peter and the painter. (Cowdry.)

STEEN, JAN.

A boor saying grace to his wife and children. Size 4, higher than broad. (Gambarini.)

STROZZI (?).

Alessandro Genovese. Monks separate about the country (as before they had monasteries), some reading, some praying. Size 3, broader than high. (Gambarini.)

STROZZI, BERNARDO (IL PRETE GENOVESE).

A multitude with Christ looking back at the Woman who touched Him and was cured of an issue of blood; and at the same time Jairus the ruler of a Synagogue is kneeling to Christ. (Gambarini.)

SUAVIUS, LAMBERT.

Suavio (Lombardo). The Apostles curing the Lame at the porch: he painted almost all his life in Italy, and was the first that brought the Italian on this side of the Alps [*sic*]: he has graved a print of this, and was called Suavio from his soft manner. Size 3, higher than broad. (Gambarini.)

TASSI, AGOSTINO.

The marriage of Joseph with the Virgin: in an octagon. Size 4, higher than broad. (Gambarini.)

TENIERS, DAVID (the elder).

Men bowling at a pin of wood. Size 3, broader than high. (Gambarini.)

THOMASSO (DE CRITZ?).

The Israelites rejoicing round the golden calf. Size 3. (Gambarini.)

TIBALDI, PELLEGRINO.

1. Lot and his two daughters flying from Sodom. Size 3, higher than broad. (Gambarini.)

2. Pharaoh's Daughter, with her attendants, finding Moses in the bushes. He is noted for always painting his pictures at once [*sic*]. Size 3, higher than broad. (Gambarini.)

3. Pellegrini da Modena, the Virgin with Christ and St. John very much in the manner of R. Urbin. Christ is very lively on her knee and St. John is asleep. Size 2, higher than broad. (Gambarini.)

TIMOTEO DA URBINO (DELLA VITE).

The Virgin with Christ and old Joseph, and an angel with a very fine air undrawing a curtain behind an ornamental Basso Relievo. Size 3, higher than broad. (Gambarini.) Old Joseph is leaning on an altar. (Cowdry.) An Holy Family said to be painted by Timoteo is at Wilton. (Pilkington.)

TIŞI, BENVENUTO (GAROFALO).

Benvenuti, commonly called Garofalo, a Gillyflower, the which commonly, as he has here, he painted in his pictures. The Virgin with Christ and St. John, as big as the life, on board. Size 3, higher than broad. (Gambarini.)

TORRE, FLAMINIO.

The rash vow of Jephthah: seven figures, three of these are women dancing to meet him, the foremost is his daughter. Size 4, broader than high. (Gambarini.)

TREVISANI, FRANCESCO.

1. A dead Christ with the Virgin and Angels. (*Aedes Pembrochianae*.)
2. The Vision of St. Anthony. Size 4, broader than high. (Gambarini.)

TRIGOLINI.

Diana and Actaeon appearing from behind a tree which he has hold of. Size 4, broader than high. (Gambarini.)

TURCHI, ALESSANDRO.

A dead Christ with Angels. Size 3, higher than long. (Gambarini.)

VAN DER STRAET (STRADANUS).

A Woman of Cana. (*Aedes Pembrochianae*.)

VANNUCCI, PIETRO (PERUGINO).

Christ held by the Virgin and her mother, St. Anne looks over and an angel below. Size 2, higher than broad. (Gambarini.)

VAROTARI, ALESSANDRO.

The Feast at which Herodias asked Herod for St. John Baptist's head: a sketch in a fine free manner: the original of the large one graven in Patin's Daughter's Book I.

Jacques Patin was employed by Louise de Lorraine to paint the scenes of a Masque given by her on the occasion of the marriage of her sister Marguerite de Vaudemont to the Duc de Joyeuse. The book was written by Baltazarini Beaujoyeux, and illustrated with twenty-seven etchings by Patin. It was executed in 1581.

VERMANDER, KARLE.

His monogram of K.V.M. is on the picture also 1602 (his *Lives of the Painters*, 1604). It is the Woman begging of Christ the dogs' crumbs, the dogs are by it: has great spirit, and is finely coloured. (Gambarini.)

VICO, GIOVANNI BATTISTA (DA VENETIA).

1. St. John with his head under his feet. (Gambarini.)
 2. The Virgin and Christ in her lap. St. John has hold of his right foot with his right hand.
- Size 5. (Cowdry.) On copper. (*Aedes Pembrochianae*.)

VINCENZINO.

Santo Copertini: a modern miracle. (*Aedes Pembrochianae*.)

VINCKEBOONS, DAVID.

Christ with a multitude, and the woman praying for the dogs' crumbs: a dog is by. (Gambarini.)

Size 4. (Cowdry.)

Van der Straet, Vermader, and Vinckeboons seem to have selected the same subject, unless indeed Gambarini has entered the same picture under three different painters.

VROMANS, NICOLAAS.

Insects and butterflies among weeds. Size 4, higher than broad. (Gambarini.) Weeds and flowers, butterflies and other insects, a snake and a lizard. (Cowdry.)

Seven Battlepieces by different Italian Painters mentioned by Gambarini.

All are size 3, broader than high, except No. 4, which is size 4.

1. Ciro Ferri. His free manner and best colouring; in the foreground is one on a white horse displaying red colours.
2. Orbetto da Verona. Perseus with Medusa's head in his hand fighting at the banquet.
3. Mich. Angelo delle Battaglie. In the middle at the bottom lies a white horse shot.
4. Lucatelli. At the bottom is killed a man in red.
5. Leandro Neapolitano. There appears a green Standard held up by a Turk.
6. Bacicci (the father). In the foreground is a Turk with a yellow turban on a white horse.
7. Bacicci (the son). His is bigger than that of his father, all the horsemen have hats and feathers.



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ERRATA

Page xxiv, No. 67, *for* Raphael SANZIO *read* RAPHAEL Sanzio.

Page xxvi, No. 96, *for* Francesco *read* Girolamo: *dele* (Parmegianino).

No. 103, *for* LUCIANI (del Piombo) *read* Luciani (del PIOMBO).

Page 129, line 7 *should read* "Simon Passaeus sculpsit. L."—"and Geo. Humble
In Popeshed Alley."

Page 160, line 13, *for* 1788 *read* 1698.



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